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Editors of The Spectator

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January 26, 2011

7

weeks left

Inside: Shuffle up and deal at RHA's Casino Night

the spectator

at seattle university since 1933

Arizona shooting tragedy recoil felt in Seattle

Discourse viewed as the cause and the solution to Arizona shooting tragedy

Sam Kettering
Senior Staff Writer

On Jan. 8, suspected gunman

Jared Lee Loughner walked up to a Safeway in Casas Adobes, Ariz., where state Rep. Gabrielle Giffords was meeting with constituents. Giffords and the crowd that had come to see her had gathered outside, and Loughner arrived at the scene, he drew a gun and shot the

congresswoman in the head.

After shooting Giffords, Loughner fired the gun into the crowd, eventually killing six and 13 others. When he stopped to reload his gun, he dropped his ammunition, and

“I’m just wondering why there wasn’t more of a response.”

Mara Adelman
Professor

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Fitness center builds with sustainability in mind

Building materials optimized to support environmental construction

Dallas Goschie
Staff Writer

As students across campus begin to re-adapt to their school lives, many also strive to lose some of the weight gathered and packed around their midsections over the winter break. They often struggle to maintain their goal when constantly struck with complications arising from Connolly’s current fitness facilities.

There have long been complaints of lines, a lack of available equipment and inadequate natural lighting in the current facility. Fortunately, brick by brick, the university is developing a new space that will suit the wants and needs of Seattle University’s growing student population.

The Spectator has covered this story in the past, but as construction continues on the building and the opening of the new facility, we decided to check in on the process and learn more about what we can expect.

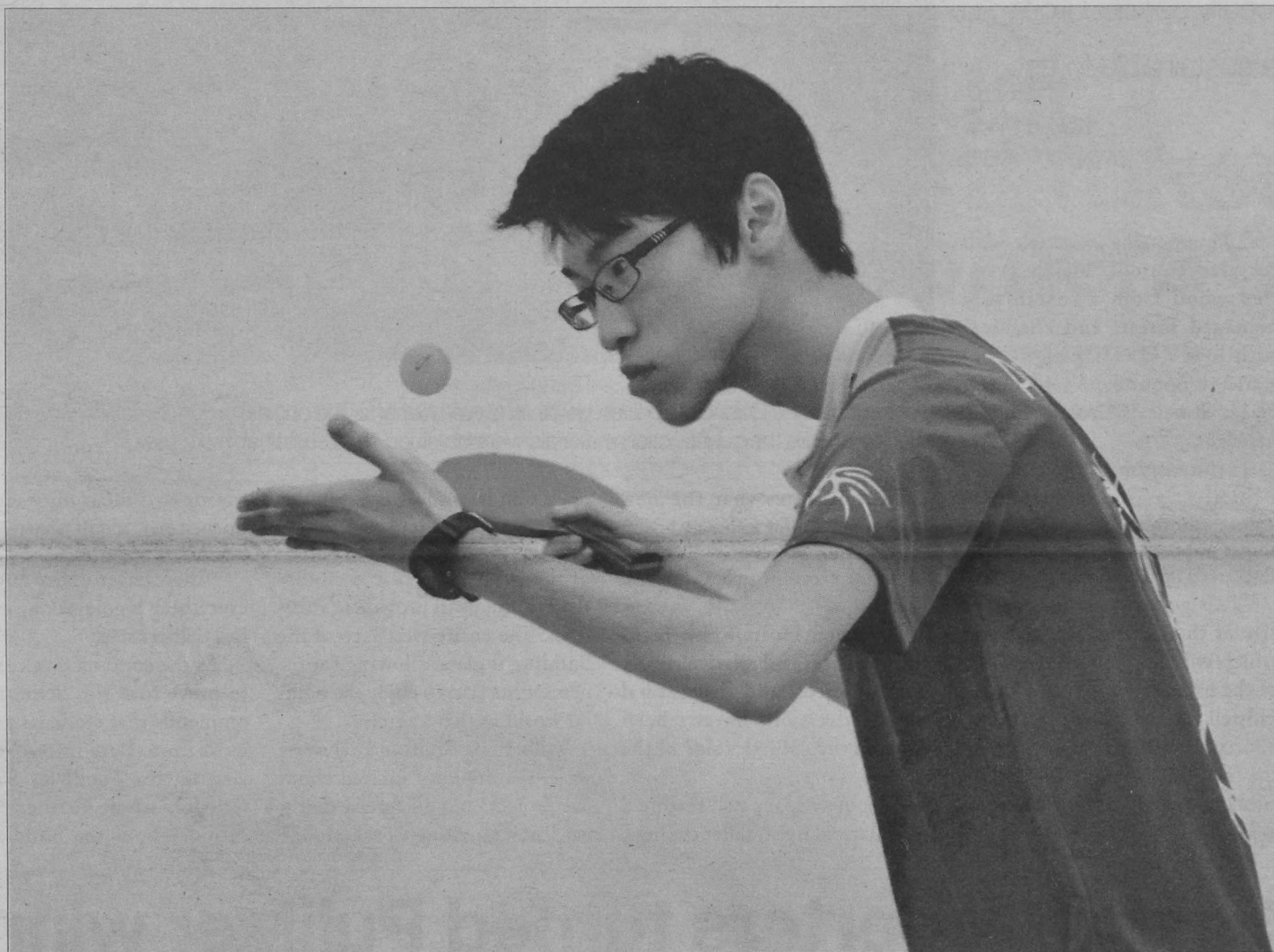
Groundbreaking for the new facility occurred in November, according to Steve de Bruhl, senior project manager over the new facility, he notes that the slab should be poured this week.

“We don’t know if we will have a topping out ceremony yet, but if we do we will put the date in the construction bulletin,” said Tina Gilbert, Facilities project manager.

“Topping out is a ceremony we do when we place in the last structural beam. Everyone writes their name on it before we install it,” said

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Pingpong extraordinaire paddles the competition



Sy Bean | The Spectator

To view a video profile of An-Shih Chang, visit:

SU-SPECTATOR.COM/MULTIMEDIA

Freshman An-Shih Chang makes a serve while playing pingpong in Connolly Center. Chang has created quite the buzz around campus with his notable table tennis talent.

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Journey to Jet City Tattoo Expo



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Video games as art



Trevor Brown | The Spectator

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Friday
Jan. 28, 2011

51°
47°



Saturday
Jan. 29, 2011

55°
44°



Sunday
Jan. 30, 2011

49°
41°



Review: Green Hornet 13

Women's basketball faces Harvard 17

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news

Construction materials taken from sustainable forest

Connolly construction timeline on schedule

Cover

associate vice president of Facilities Services.

The construction process maintains Seattle U's commitment to sustainability.

We are using materials with recycled content, locally certified from a sustainable forest.

Karen Price
Sustainability Manager

"We are using materials with recycled content, locally certified wood from a sustainably managed forest, and chemical with low V.O.C.'s [volatile organic compounds]," said Karen Price, Seattle U's sustainability manager.

Faculty in both Facilities and Athletics, as well as students across campus, are enthusiastic about opportunities the new and improved space will provide.

"It is going to be double the size of the current weightroom, which will help to alleviate some of the overcrowding," said Derek Hottell, director of Recreational Sports. "And because of the way it is wired, we can provide individual A.V. equipment on each machine."



Candace Shankel | The Spectator

Construction the Connolly addition began in November after the original groundbreaking was delayed from June. The design team collaborated to ensure the construction materials were obtained from sustainable sources.

Hottell notes that the new building will offer two new group exercise rooms which will allow for more exercise programs and classes.

However, Hottell also mentions that it is still relatively early in the project, and that several specific decisions haven't been made on the Athletics side of the project.

"This new space will feature a lot of natural light, taller ceilings,

open ceilings and a warm interior design package," said de Bruhl.

Gilbert makes special mention of the large amount of visibility the building will provide at street level. The entire west face of the building is glass, allowing for fitness enthusiasts to enjoy the natural world as they exercise.

Gilbert, de Bruhl and Schwartz were unanimously excited about the project, and all agreed that it was moving along as scheduled,

noting that the facility should be opened before fall quarter classes begin.

"There haven't been any snags, everything is going along smoothly," Gilbert said.

As the construction continues to move forward, Schwartz recommends that students get their most up-to-date information by visiting the Facilities Service's website, where further specifications about the building and

sustainability measures in place can be found.

"The Seattle U education is about educating the whole person...spirit, mind and body. You have the chapel for Spirit, the new library and learning commons for mind, and now the new fitness center to educate the body," Hottell said. "It's exciting."

Dallas may be reached at dgoschie@su-spectator.com

Seattle reporters turned Pulitzer winners speak

Two Seattle Times staffers discuss the Clemmons investigation and community safety

Olivia Johnson
Editorial Assistant

Hindsight is 20-20. Unfortunately this type of perfect vision comes only after the fact, and after the scope of experience reveals actions that should have been taken.

Journalists Ken Armstrong and Jonathan Martin, Seattle Times reporters who won the Pulitzer Prize for their breaking news coverage of the Maurice Clemmons case, explore these themes and other issues regarding the justice system in their book "The Other Side of Mercy," further exploring the case, its causes and implications.

The pair spoke at Seattle University last Wednesday, at an event sponsored by the department of Criminal Justice and the College of Arts and Sciences.

"We really wanted to capitalize on the reporting that had already been done, and answer some questions that remained unanswered in the book," said Armstrong.

Martin and Armstrong began their reporting on the case within hours after Clemmons walked into a Lakewood coffee-shop Nov. 29, 2009 and killed four police officers. Clemmons remained at large for two days before being shot and killed by a police

officer after one of the largest man hunts the Pacific Northwest has ever seen, according to the Seattle Times.

"The event unnerved Western Washington," Armstrong said. "It's so rare for police to be hunted down and killed. Assassination is a crime of a different type. It was an assault on the community as a whole."

Assassination is a crime of a different type. It was an assault on the community.

Ken Armstrong
Seattle Times

He describes images of police in Pioneer Square and the fact that innocent people were at risk, as two of the most haunting images for him from that time.

Clemmons likely targeted the officers after driving by the coffee shop and seeing the patrol cars outside.

"The only motive that we have is he decided he was going to go kill police officers," Pierce County sheriff spokesman Ed Troyer told The Huffington Post following the event.

In researching for the book, Armstrong and Martin poured through hours of taped phone conversations Clemmons had while in prison.

"There was a lot of menace in those calls," Armstrong said. "They were chilling and difficult to hear."

In these calls, Clemmons made it clear he intended to harm police officers. However, Armstrong and Martin describe that it would be unrealistic to monitor the phone calls in any way, because of the sheer volume of calls that would have to be monitored and the staffing that would require.

"We have compassion for [Clemmons'] circumstances, not his choices," Armstrong said.

"Compassion is hard to feel after listening to the tapes," adds Martin.

The journalists describe myriad issues the event revealed about the justice system and the issue of clemency, ones they explore in the book.

"This event is indicative of cracks in the justice system that even judges and prosecutors missed. Clemmons merely highlighted these cracks," Armstrong said.

Clemmons was free on bail after being granted clemency by Mike Huckabee, then governor of Arkansas, and 2008 presidential candidate.

As a result of this case, more scrutiny is now placed on executives making decisions

about clemency, and, according to Armstrong and Martin, there is already less willingness on the part of judges to grant clemency because of political ramifications, shedding a negative light on what can in many cases, be a very positive step.

One of the most important reforms to come from the case is that of bail policy, after it was revealed that Clemmons was frequently paying far less than the standard 10 percent of total bail to get out of jail, according to Armstrong and Martin.

Further analysis of Clemmons has also revealed serious mental health issues, shown only after the shootings.

For their work, along with a team of reporters from the Seattle Times, Armstrong and Martin won the Pulitzer Prize for breaking news.

"It was encouraging to see that we were able to rise to the occasion and show the value of a newspaper in having a skilled, veteran staff to report good information to the community fast," Martin said.

From the research the two did for the book, one overarching theme emerged.

"This case shows a window across divides in America, those of race, class and geography," Martin said. "Maurice Clemmons illustrates these divides."

Olivia may be reached at ojohnson@su-spectator.com



Fourth annual Casino Night rakes in the customers

Seattle University students played the part of gamblers and faculty members the dealers, along side professionals at RHA's annual Casino Night held in the Campion Ballroom on Saturday night. The fundraiser asked for a \$3 donation or book donation to enter the ballroom where one could play classic casino games like craps, poker, black jack and roulette. This year the money raised will be donated to Invisible Children Movement and Bailey Gatzert Elementary School.

Candace Shankel | The Spectator



Albers profs debate future of travel economy

Cameron Drews
Staff Writer

Many people love the convenience of visiting websites like Travelocity, Expedia or Orbitz when trying to find the cheapest and most convenient flight home. These sites provide a nice layout of the flight times and various routes of most of the major U.S. airlines, so you don't have to do all that research on your own.

However, according to a recent New York Times article, these sites might become less convenient if major airlines decide they would rather find cheaper ways of selling tickets. One way would be to urge customers to visit their own independent websites, rather than going to Orbitz or Expedia.

Fred DeKay, associate professor of economics, along with professors in marketing Rex Toh and Peter Raven, have done a bit of research and written articles on the subject.

According to DeKay, these one-stop websites receive a decent commission from airlines but it's nothing compared to what travel agencies used to receive. Then again, there weren't many alternative ways to get tickets sold.

After a combination of Internet popularity and 9/11 related complications, airlines stopped doing business with travel agencies, and global distribution centers (companies that get paid by airlines to organize and compile flight info) would instead relay information to online sources. It was no longer imperative that they do business with offline agencies. Now, several sites have emerged and the consumers are left with a convenient, one-stop shopping experience ... for now.

According to the New York Times article, American Airlines, one of the top three airlines in the country, will no longer provide Orbitz or Expedia with its flight information. The theory is that the airline could increase profits by decreasing fares and having customers buy directly from its website. Currently, airlines pay an average of \$10 to \$12 in fees for

their flights to appear on online agencies' websites. However, airlines reduce costs to \$2 to \$3 by posting these same flights to their own independent websites.

The bottom line is if you go to Orbitz.com, for example, to book your flight home for Christmas, then (a) you won't see American Airlines listings, (b) you won't see the flight times of Southwest or any other airlines that have chosen not to use online agencies in the first place and (c) Expedia or Travelocity might actually give you a better deal.

A recent article written by professors DeKay, Toh and Raven, entitled "When and Where to Buy Seats on Third Party Websites," shows that while these online agencies tend to track one another, their listings can sometimes be very different.

Their research indicated that in a given period, one of the three sites had the lowest price more often than the others. But before you hop on board with the third one, know that it also had the highest price more often as well. In other words, you're going to have to do a lot of shopping around if you're looking to score the cheapest flight.

DeKay, Toh and Raven have also compiled a second set of evidence and written another article that is currently under review. Like the one mentioned previously, it is expected to be published in Tourism Analysis. For this second article, they sent students to Sea-Tac and had them ask some questions. "We went out to the airport and had a student survey around 375 people," said DeKay. They wanted to see if passengers were buying their tickets from airline websites, online agencies, etc. They found that a lot of the people enjoyed the layout of online agencies but actually ended up purchasing the tickets directly from the airline. More information will of course be released when the article is published, but for now, make sure to do your research before booking a flight using an online agency.

Cameron may be reached at
cdrews@su-spectator.com

Shirts Across America preps for annual NOLA trip



Sonya Ekstrom | The Spectator

Cydni Carter and Erin Boniface are leading the yearly trip Seattle U students take to New Orleans with the organization Shirts Across America. For a week during Spring Break the group will help build houses for New Orleans residents displaced by Hurricane Katrina.

Opera opportunity arises for a lucky 120 students

Former Metro Opera House employee Sharon Cumberland enriches her pupils with theatre

Colleen Fontana
Volunteer Writer

"Why is this so great?" Sharon Cumberland once asked herself as she stood in the Metropolitan Opera House in New York City where she worked, unsure what to make of the dramatic visuals and sounds before her.

"This is the Olympics of Voice," her colleagues would reply.

Years later, Cumberland developed an incredible love of the opera and is here to share it with her students at Seattle University.

Since 2004, Cumberland has worked with the Seattle Opera House to develop a program that grants the university access to cheaper tickets close to the stage: Front and Center.

"I am just convinced that everyone should go to the opera," said Cumberland.

And she isn't the only one.

At the orientation hosted by Seattle U during the summer, Cumberland was approached by a parent who was enthusiastic about the Front and Center program.

"She said 'I run a foundation of a woman who left her money for educational purposes and she loved opera. Would you be willing to let our foundation take some students to the opera?'"

It was an opportunity Cumberland couldn't pass up.

Following their conversation, the Nauheim/Straus Charitable Trust donated \$3,500 to the Seattle U English Department, which allowed both English and fine arts students to attend the opera free of charge.

Cynthia Gensler, who originally approached Cumberland about the donation, recalled how its benefactor, Erna Nauheim, used to attend the opera even when she couldn't hear well and would simply sit and

admire the visuals.

That is the amazing thing about opera.

With the money from the Nauheim Trust, 120 students attended the opera.

"This art form has infinite possibilities," said Jonathon Dean, Seattle Opera House's director of Public Programs and Media.

With the money from the Nauheim/Straus Charitable Trust, 120 students were able to attend the Seattle Opera House's performance of "The Barber of Seville" last week.

"The opera was fantastic," said Claire Siegal, a freshman whose fine arts class was able to attend the theater because of the generous donation. "If you're offered a free

ticket to the opera I recommend going."

Her professor, Robert Boehler, agrees.

"No amount of lecture or research can convey the sense of a performance like the experience of actually attending," said Boehler. The students were lucky enough to have both.

In preparation for the trip to the opera, the Seattle Opera House helped to organize a short tutorial and the foundation put together an "Opera 101" packet for the students.

Lauren Wegener, a senior and student of Cumberland, was another student able to attend the lecture and the performance and admits she was worried about how relatable the performance would be, never having been to the opera before.

"I actually really enjoyed myself," said Wegener.

Though unsure of whether more donations will be made in the future, Cumberland will

continue working with the Front and Center program to get young adults to the opera. The next show she will be getting tickets for is "The Magic Flute" in mid-May for any Seattle U student who would like to attend.

The Seattle Opera House prepared a tutorial for the students.

"My theory," Cumberland said, "is that people walk by opera houses and they think 'that's just for rich people that's not for me'. If you get people across that threshold when they're young, when they're older and they have money and they need something to do they think 'I can go to the opera.'"

Colleen may be reached at
fontanac@seattleu.edu

Professor's film attacks 'Twin Towers' controversy

Law professor Marilyn Berger seeks to create 9/11 empathy in West Coasters with latest production

John Beaton
Staff Writer

The film "Out of the Ashes" is a powerful look into the ethical and legal aspects surrounding the victim compensation fund (VCF), formed after the attacks of 9/11.

The film explores how that fund, and the events that brought about its creation, have affected seven people who lost loved ones that day.

The film was a seven-year-long project of Marilyn Berger, a Seattle University School of Law professor.

Berger, originally a New Yorker, worked for seven years to produce "Out of the Ashes."

Berger, who is originally from New York, said one of the main reasons for producing this film was to better connect West Coast citizens to the tragedy while increasing awareness about several important details of the post-crisis time period. She specifically wanted to illustrate, in a neutral way, the workings and subsequent effects of the VCF.

Commenting on the neutrality of the

documentary Berger said that "the film is not devoid of opinion, the opinion is simply balanced."

She went on to say that the idea in mind for the documentary was not one with the staunch political leanings of documentaries today, but rather the old model for documentaries.

"The old style stands up for history," said Berger.

The film seemed to accomplish just that.

Much of the film revolved around traversing the rocky ethical landscape of monetary compensation for the deaths of thousands of loved ones.

From the chilling scenes of the falling towers to interviews with the seven individuals, the entire film forces the viewer to ask himself whether or not justice was achieved for these people.

One of the "stars" of the film was Ken Feinberg, a U.S. attorney who was the Special Master of the FVC and later served as head of the BP oil spill compensation fund.

Throughout the film, Feinberg made numerous statements defending his contentious position and the decisions he made while heading it.

To counter this viewpoint, the film showed the opinions of the seven individuals at the core of the film, as well as numerous other victims, giving their opinions on Feinberg and his actions.

The mixed bag of emotions and

viewpoints seemed to make it difficult for any viewer to form a concrete opinion of his or her own.

Berger, before making this film, went to Feinberg and asked for his consent and approval. Initially he turned the idea down, but finally agreed to help Berger by allowing her access to much needed information for the documentary.

Berger said that while she didn't need his approval to make the film, it would have been very difficult to make it without him because of the difficulty in accessing people and information relevant to the film.

Berger later said that getting his approval wasn't even the hardest part of making the film. "The hardest part," Berger said, "was getting the 9/11 families to participate in the movie... and

The hardest part was getting the 9/11 families to participate in the movie ... and relive their horror.

Marilyn Berger
Professor

relive their horror."

Apart from the emotionally jarring aspects of those tragic events, the film also

illustrates the complications that arose when both the victims and Feinberg circumvented the justice system by acting autonomously from it.

The film was a powerful reminder of the events that catapulted America into the 21st century.

After the film's completion there was a panel held to discuss the subject matter. The panel included professor Davis, political science professor, and Dean Niles of the Law School.

The impressions that they articulated dealt primarily with the issues raised about how the VCF compensated victims, as well as the means by which it achieved those ends.

The film was a powerful reminder of the events that catapulted the United States into the 21st century and a consideration of whether or not the actions taken by Feinberg were adequate in dealing with the fallout.

Ultimately, the viewer gets to make that decision.

John may be reached at
jbeaton@su-spectator.com



Middle Eastern dinner caters (food) to all walks of life while filling students' bellies

The International Student Center hosted the dinner Sunday night while serving Middle Eastern cuisine such as herb rice, tabouli and baklava. The dinner was free of charge, with many students volunteering to cook themselves.

Sonya Ekstrom | The Spectator



Habitat for Humanity hits Whidbey Island on latest stop

Michelle Conerly
Staff Writer

The typical spring break experience is something most young adults can imagine. Partying, flying to a warm, maybe tropical location, or taking it easy and relaxing for a week is the usual scene for many college students.

But the on-campus sector for Habitat for Humanity is again offering an alternative plan of action for those wanting to make a difference in only a week's time.

The Habitat for Humanity club on campus will be taking a trip to Whidbey Island from Sunday, March 20 to Saturday, March 26 for their annual spring break build. The Habitat Affiliate, which is a community level office, coordinates all aspects of the trip, such as housing for the volunteers, meals, etc. Aimee Corn, this year's vice president of the club who has been involved in builds with Habitat since high school, not only loves the work they'll be doing, but also adores the location.

"I love Whidbey Island," said Corn. "I love the fact that it's not super far away from Seattle, but when you go, you feel like you are in a whole different place because you are completely removed from the city and completely removed from the hustle and bustle."

When you speak with people who have received a Habitat House, they received a house and a huge community.

Charlene Whalton
Habitat for Humanity

And due to Whidbey Island's great terrain and open spaces, it not only makes it an ideal place to help build houses, but also attracts people new to the area who have yet to experience that part of the state.

"I saw the announcement about it in one of the e-mails the day before [the trip application] was due," said Olivia Rother, sophomore environmental studies major who just transferred to Seattle University winter quarter. "I'm really looking forward to [the build] and seeing a new part of Washington."

And for Rother, experience building with a non-profit is something that she believes will help her in future endeavors.

"When I graduate, I want to work for a non-profit, so the more I work with non-profits the better," said Rother.

Being a non-profit, Habitat for Humanity has a few rules the future homeowners must abide by in order to receive the house, which, for some, are well worth the work. Habitat requires "sweat equity" hours from each family, meaning the members must help the volunteers build the home. The families also have to put down a down payment and pay off a no-interest loan, but all the money put towards the mortgage of the house helps fund the building of new houses.

And for many families, it is not only the house itself that they are thankful for.

"When you speak with people who have received a Habitat House, they not only have received a house, but they got a huge community [to help them build it]," said Charlene Whalton, president of the Habitat for Humanity club.

And with housing becoming such an issue in this economy, the fact that the families and volunteers have the opportunity to realize that hard work pays off in the end is a valuable perspective to gain.

"I think housing is a really important issue that often times gets overlooked by a lot of people. So many people have a house to live in, they don't realize the housing some people have to deal with," said Corn.

And for Corn, Habitat is a non-profit that she respects for many reasons. An aspect about the organization that she loves is the fact that it has expanded worldwide, but there is one other factor about the volunteer work that puts a smile on her face.

"It's really fun to swing a hammer!" Corn said.

Michelle may be reached at mconerly@su-spectator.com

2011 RA selection takes more holistic and practical approach

Ellie White
Staff Writer

The weekend of Feb. 18 will usher in a new agenda for Housing and Residence Life. The Residence Hall Association, under the leadership of the new housing director Kathleen Baker, successor to Romando Nash, will be trying a new approach to the process of hiring resident assistants and other members of the RHA team.

In the past, the hiring process has taken six to eight weeks. According to assistant housing director Dustin Grabsch, this is due to applicants meeting with housing staff only when both parties' schedules permit. Instead of extending the process, this year it will all be done in one weekend.

The entire hiring process will take place the weekend of Feb. 18. It will include individual interviews and group activities to holistically approach the merits of each candidate. The weekend will be a step toward finalizing who will make up the Housing staff for the next academic year.

This organized and less lengthy process was inspired by a yearly conference for hall directors looking for work in their arena.

"The conference is in a very

similar setting," said Baker. "Candidates interview with a dozen or more colleges."

The idea behind it is to facilitate an efficient and intensive interviewing process to gauge the leadership abilities of the candidates through group and individual exercises.

"The idea came from the hall directors," Baker said. "We are trying to reach as many candidates as we can and maximize exposure between candidates and Housing's senior staff."

Before any of this can happen, a blind interview process must take place. Members of RHA will review all the applications, which are identified by student identification number during this first review. Three people will examine each application using a rubric that tallies qualifications with a number system. The scores will then be averaged and the chosen candidates will be offered interviews.

The hiring process is different depending on whether the person is applying for the first time or are reapplying as a returning staff member. For returning RAs the application process includes an evaluation of the previous year's job performance and a 20 minute presentation to the senior staff based on one of their application essays.

They will elaborate on what they will bring to RHA in the coming academic year.

"Each year, each application experience is different, so the process doesn't get stagnant," said Grabsch. "Returning RAs will be returning with the intention of developing their leadership skills. Reapplying shows a commitment to the job."

There are 56 to 58 positions available in RHA including Executive Council members, desk coordinators and resident assistants for Seattle University's newest housing option, the Douglas. Last year about 80 students applied to be first year RAs, this year there are 135 applicants.

"I have a feeling we will have a good turnout this year. There's an interesting energy... and many changes that students seem to enjoy," Baker said.

This year promises more time as a department together during the hiring process, according to Baker. "There is an emphasis on unity and community because everyone will go through training together," Baker continued. "We will do anything we can do to make things go smoother year to year."

Ellie may be reached at ewhite@su-spectator.com

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State of the Union addresses spending, job market

Obama calls for a five year freeze on all discretionary spending

Ben Feller
Associated Press

Confronting the new reality of divided government, President Barack Obama implored lawmakers of both parties Tuesday night to rally behind his vision for creating jobs for an anxious nation, declaring: "We will move forward together, or not at all."

Obama was making his State of the Union address to a Congress sobered by the recent shootings in Arizona and talking about a new tone of political civility. His message came as Obama himself was adjusting his agenda to the shifting power dynamic in Washington, with voters having given Republicans control of the House and a stronger voice in the Senate and as the 2012 presidential campaign was ready to start.

At stake now is whether or not new jobs can take root.

Barack Obama
President

For a second straight year, Obama's speech was focusing overwhelmingly on the nation's still-fragile economy while leaving other domestic and foreign affairs topics to compete for briefer mentions. With less than 40 percent of Americans confident the nation is moving in the right direction, Obama was using his biggest stage to show he has ideas for speeding up a sluggish recovery.

"At stake right now is not who wins the next election. After all, we just had an election," the president said. "At stake is whether new jobs and industries take root in this country or somewhere else."

He was delivering his speech to a television audience in the tens of millions and, in front of him, the members of the new-look Congress. Over his shoulder would be a reminder of the shift in power on Capitol Hill: new Republican House Speaker John Boehner.

The setting was both more sober and emotional than in many past years.

One seat was to remain empty in honor of Democratic Rep. Gabrielle Giffords of Arizona, who is recovering from the Jan. 8 assassination attempt against her that left six people dead. Many in both parties were to wear black-and-white lapel pins, signifying the deaths in Tucson and the hopes of the survivors.

Obama's address was built

around promoting concentrated spending in areas such as education, research and transportation and promising reductions in the nation's staggering debt and reforms of government at a time when voters are tired of bailouts and regulation.

But the political reality is that he must now find a way to lead a divided government for the first time, with more than half of all Americans disapproving of the way he is handling the economy — the topic dominating both his speech and the early 2012 re-election campaign.

In the speech, Obama was to call for a five-year freeze on all discretionary government spending outside of national security, the White House said. That would be almost identical to the freeze Obama called for in his address to the nation last year at this time, and ultimately it may have little effect, as Congress decides the budget on its own terms.

His primary goal was for those watching to emerge with more confidence about the economy of the country and more clarity about his vision for it.

Obama's budget freeze would not touch money related to national security or the politically popular but costly entitlement programs of Medicare, Medicaid and Social Security. He was also putting his weight behind a five-year plan developed by Defense Secretary Robert Gates to limit planned Pentagon budget increases by \$78 billion over five years.

The contrast between the two parties' visions remains stark, and questions about where to cut

The administration's policies have done far more damage than good.

Mitch McConnell
Senate Minority Leader

spending, and by how much, will drive much of the debate for the rest of 2011.

Obama is trying to emphasize economic priorities that can draw both public appeal and enough Republican consideration for at least serious debate. But Senate Minority Leader Mitch McConnell suggested Tuesday that Obama has a long road ahead as he tries to court GOP support.

"Voters sent a clear message in November. When it comes to jobs and the economy, the administration's policies have done far more damage than good," McConnell said on the Senate floor.

The editor may be reached at news@su-spectator.com

Specs of the week

Core Curriculum Finalization

Though it has not yet been formally released to the general student body, the preliminary report regarding Seattle University's revised Core requirements has been released. An unofficial online version is accessible through a basic internet search.

Notable features include the absence of a lab science requirement and a history requirement. The Spectator is currently investigating the finalization.

Library Hardware Theft

A brand new iMac computer and hard drive were reportedly stolen from a studio in the Lemieux Library and McGoldrick Learning Commons.

The theft occurred late Saturday night. The department of Public Safety and the Spectator is currently investigating to determine the exact details and circumstance of the theft.

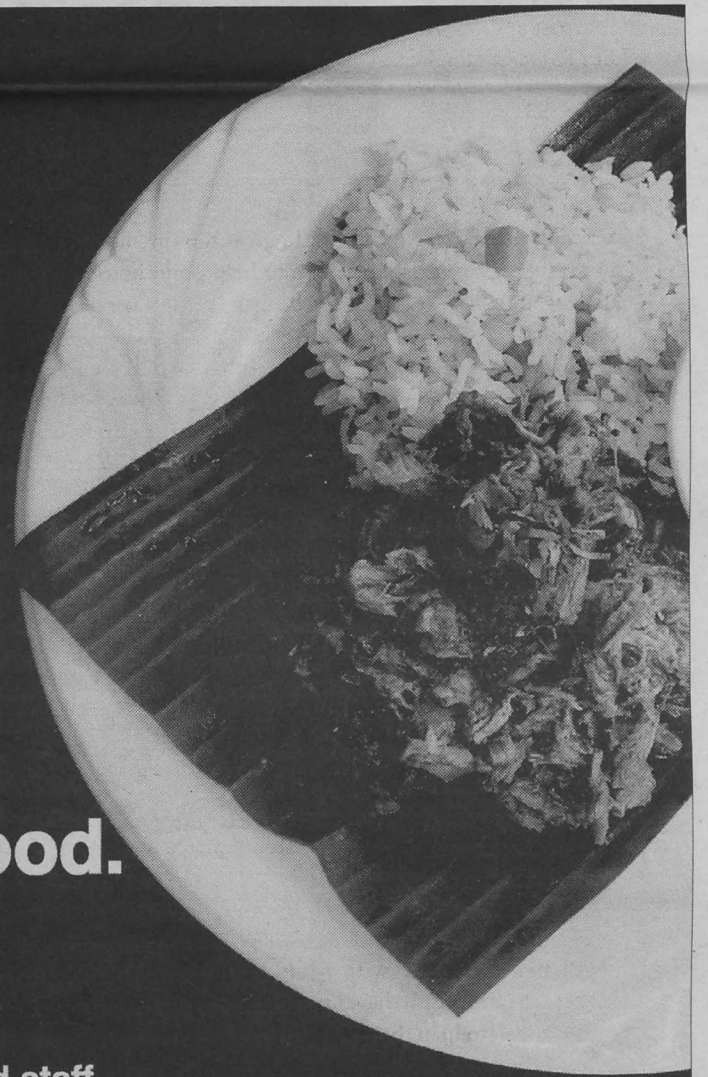


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public
safety
reports

et cetera

Safety Assist-Elevator

Jan. 18, 8:00 a.m.

The elevator in the Broadway Garage was stuck. Facilities was contacted.

Malicious Harassment

Jan. 18, 11:20 a.m.

An employee reported offensive graffiti in the men's restroom in Bellarmine. The graffiti was covered and the custodial staff contacted for removal.

Malicious Mischief

Jan. 18, 1:30 p.m.

Public Safety located a graffiti tag in Bellarmine. The custodial staff was contacted for removal.

Safety Assist

Jan. 18, 2:30 p.m.

A strong chemical odor was reported on a resident floor of Campion. Room fumigation, Facilities, and Housing and Residence Life were notified.

thespectator
recommends**THU** ART
01/27 **Imagining the World**

The winners of the months long "Imagining the World: Study Abroad and International Student Photography Competition" will be held at an event honoring the winners and honorable mentions from 5 to 8 p.m. in the Kinsey Gallery in the Alumni and Admissions building. The exhibit will be on view until March 11 in the Kinsey Gallery.

FRI CULTURAL APPRECIATION
01/28 **ID Market Tour**

The International Student Center will be leading a tour of the International District from 12 to 2 p.m. Transportation will be provided to and from the International District, but an RSVP is required.

SAT SU DINNER CLUB
01/29 **International Dinner**

The 34th annual International Dinner, this year's theme being The World At Night, will

bring together more than 300 participants from the Seattle U community, the surrounding community, international food, raffles and prizes. Tickets for students can be purchased for \$10 at the International Student Center or the CAC.

SUN SNOW
01/30 **SnoVan-Stevens Pass**

Rarely in life is there an opportunity to get something wonderful for almost nothing. So seizing the opportunity to catch a ride for only \$5 to Stevens Pass is definitely worth it, as a deal that good doesn't come along every day. Reservations must be made at the Connolly Center, and participants must provide their own gear and lift tickets.

MON SPEAKER
01/31 **Michael J. Sandel**

Harvard professor and bestselling author Michael J. Sandel will discuss topics from his bestselling novel "Justice: What's the Right Thing to Do?" by examining moral and ethical assumptions that are present in social, political, and economic issues of today. If Sandel was not already well-qualified enough, his writings have appeared in The Atlantic, The New Republic and The

New York Times, and he also served from 2002 to 2005 on the President's Council on Bioethics. The event will begin at 7 p.m.

TUES LITERATURE
02/01 **Castaglia Reading Series**

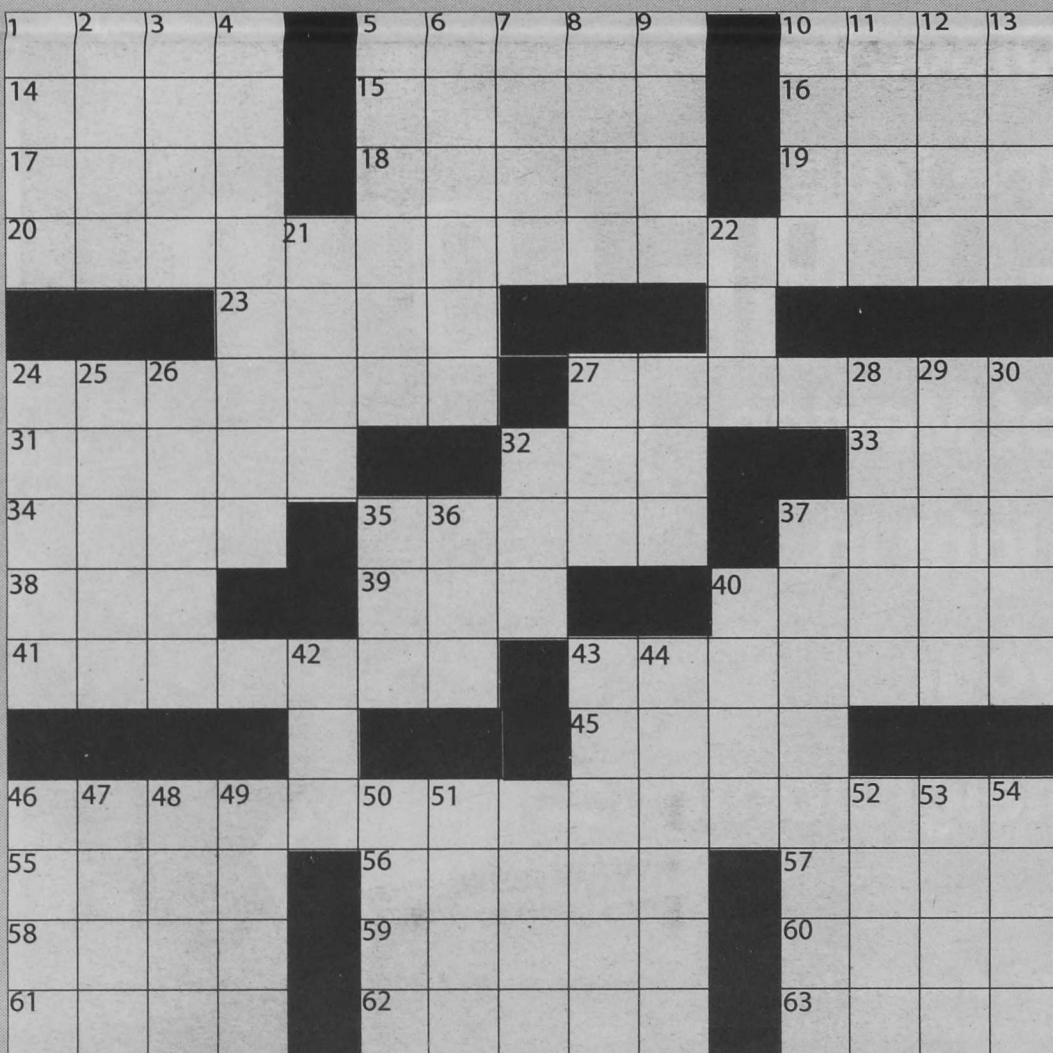
The Castaglia Reading series at the Hugo House features graduate students in the Creative Writing Program from the University of Washington, along with professor Heather McHugh and other creative writing types. The series happens monthly, and will begin at 8 p.m.

WED SPEAKER
02/01 **Interfaith Understanding**

The Challenges of Interfaith Understanding: Interfaith dialogue and discussion will take place from 7 to 9 p.m. in Bannan 102. Ann Holmes Redding, Jamal Rahman and Kathleen Schmitt Elias are coauthors of Out of Darkness into Light: Spiritual Guidance in the Quran with Reflections from Christian and Jewish Sources. The three will participate in a panel discussion addressing interfaith work, that reflects their own experiences as coauthors of a book about Jewish, Christian and Muslim traditions.

J. Adrian Munger
Staff Writer

crossword

Find solutions at our website: su-spectator.com

This week's theme is: zombie.

Across

1. One use wire
5. Stallone role
10. Quaint street
14. Of great height
15. Dickens character
16. Apple ripening agent
17. Baldwin or Guinness
18. telecommunicator
19. Papa's companion
20. Warning sign of the future?

23. Cooking method

24. Exude energy
27. Magma spewer
31. single entry point
32. week segment, in Madrid
33. EU green team
34. Was birthed
35. Spiral
37. Humorist Bombeck
38. Dublin grp.
39. feminine pronoun

40. More frosty

41. Eliminate
43. Chernobyl energy source
45. UAA division
46. "The Road" genre
55. Above
56. Scarlet of "Gone With the Wind"
57. Analysis software
58. Tardy
59. Feels affection towards

sudoku



difficulty: medium

websudoku.com

60. Berlin sch.
61. Other than
62. People who show surprise
63. Performs an action

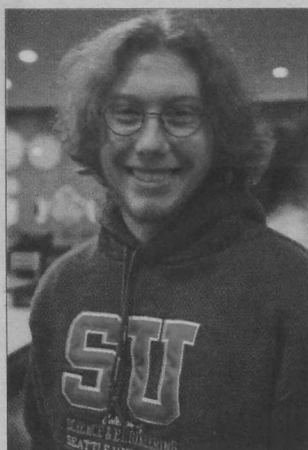
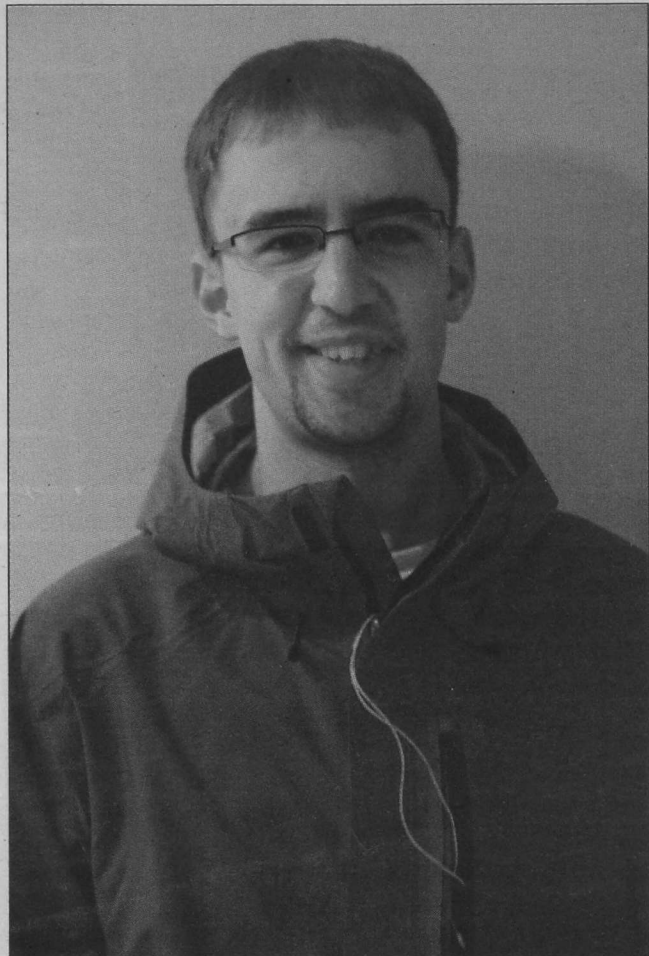
Down

1. Punctures the skin
2. masculine
3. Soared
4. Event
5. Do over
6 on the beach
7. Spectrometer
8. Mercedes partner?
9. Cookie classic
10. young sheep
11. Asian mountains
12. Title
13. Time periods
21. Back
22. Director Gibson
24. Foaming at the mouth

25. Is in love with
26. Mexican explorers?
27. French river
28. Eagle nest
29. Ancient Greek village
30. American graphic designer
32. Stop breathing
35. Russian Symphony grp.?
36. Question opener
37. Covered
40. Tupac song
42. DNA partner
43. Closer than
46. Flag location
47. Ellipse
48. Hits a volleyball
49. Horse riding sport
50. Columbus state
51. Birthday candle holder
52. Burrito menu companion
53. At rest
54. Beijing car maker

Campus Voice:

Did you watch the state of the union address?



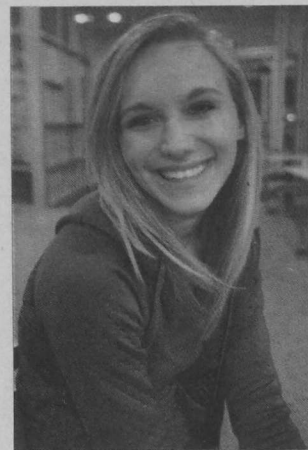
Chris Reeder
Sophomore, Engineering

"No, I never remember."



Jodelyn Domingo
Freshman, Nursing

"No, I think I was writing a paper."



Rebecca Kahler
Freshman, Premajor

"It was a lot of the same thing, especially about Iraq but what he said about education was good."

"Obama talks about these wonderful things he wants to do and then he says to cut the budget. I don't know how he is going to reconcile the two."

Daniel Nauser
Freshman, Electrical Engineering

Interviews and photos by Candace Shankel

WEAR RED BE LOUD



FEB. 5 KEYARENA

GOSEATTLEU.COM

Heated rhetoric mask

10:10AM:

Police respond to 911 calls regarding a gunman firing shots into crowd gathered outside of a Safeway in Tucson, AZ.

10:22:

The suspected gunman, Jared Loughner is taken into custody.

Later on in the day, police search the home of Jared Loughner the suspected gunman and discover notes on the assassination plot.

Sarah
respon
who sl
"blood
discus

Jan 10

2:00 PM:

Support begins to pour in, and President Barack Obama called the attack "a tragedy for our entire country."

Tucson, AZ

11:00 AM:

A moment of silence scheduled to acknowledge weekend's tragic e

10:15AM:

Paramedics arrive, and minutes later pronounce five people—including U.S. District Judge John Roll dead on the scene. Nine-year-old Christina Greene died at the hospital.

Jan 8

Turnout low for Arizona talks

Sam Kettering
Senior Staff Writer

Cover

bystanders were able to wrestle him to the ground.

Loughner was taken into custody by the authorities, and the American people were left to sort their way through an unbelievable tragedy.

Almost immediately after knowledge of the shootings became public, politicians, media figures and average citizens alike began to seek someone to blame for Loughner's actions.

It didn't take long for Sarah Palin's "Crosshairs" map, in which the conservative pundit signified politicians she wanted taken out of office with crosshairs on a map of the United States, to grab the attention of reporters. Palin's ideological opponents quickly attacked her for the map, and some implied that she might be personally responsible for planting violent ideas in Loughner's mind.

Political commentators like CNN's John King and Keith Olbermann, formerly of MSNBC, cautioned others against making such inflammatory accusations. Olbermann especially encouraged the American public to examine the way in which they had previously discussed political and social matters.

"Violence, or the threat of violence, have no place in our democracy," Olbermann said on an episode of his now-canceled MSNBC show, "Countdown With Keith Olbermann." "And I apologize for and repudiate any act or any thing on my part that may have even inadvertently encouraged violence."

Seattle University and its community reside thousands of miles away from Arizona, Sarah Palin, Keith Olbermann

and the heart of the debate surrounding the shootings. But Mara Adelman, a professor of communications at the university, still felt that Seattle U had an obligation to respond to the tragedy.

"A university that claims to be educating leaders for a just world should acknowledge fallen leaders," Adelman said.

To her disappointment, the university did little to acknowledge the shootings in Arizona or host a forum to allow its faculty and students to discuss the tragedy.

"I think a memorial service would have been appropriate," she said. "Or hosting a discussion between Democratic and Republican students."

In the absence of university response, Adelman hopes that students begin their own discussions.

When no such event materialized, Adelman planned her own. On Jan. 18, she hosted a commentary and dialogue for students and faculty alike. The event offered Seattle U's community an opportunity to discuss democracy and public discourse in the wake of the shootings in Arizona.

Adelman opened the event by asking its attendants to examine violent and war-based metaphors—like "shooting down an idea" and "they won't know what hit them"—that have become a regular part of American dialogue.

"We use them without thinking," Adelman said at the discussion. "The metaphors guide behavior."

She encouraged the discussions attendants (who were admittedly few) to examine the types of metaphors and language they used in the future. After Adelman spoke, Sonora Jha, also a professor of communication at Seattle U, addressed the response of the media to the shootings in Arizona.

Jha told the attendants to ask questions in the wake of the shootings and to not rush to conclusions.

"When violent things like this happen we look for someone to be responsible," she said. "We posted links to Sarah Palin's map before we even had a chance to grieve."

Jha cautioned the attendants from responding to violent events, like the Arizona shootings, with more violence—in language or in actions.

After the discussion, Seattle U sophomore Kyle Rapp, an attendee, expressed frustration that more of his classmates didn't show up.

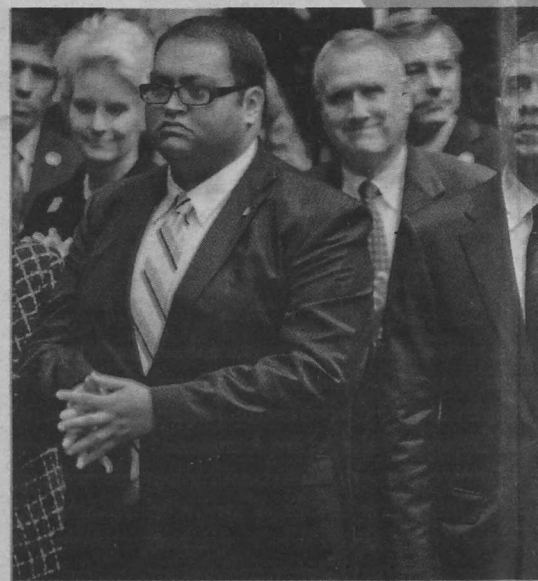
"There were, like, eight people here," he said. Like Adelman, he also questioned why the university hadn't addressed the shootings more. "I'm just wondering why there wasn't more of a response."

Adelman's protests did not go unnoticed.

"I think it is important for the university to respond to this kind of event," said Father Peter Ely, S.J., vice president of mission and ministry for Seattle U. "That has become clearer to me as we have gone through the effects of the shootings in Arizona."

In the absence of a university response, Adelman hopes that students begin their own discussions. "I think it's up to [them]."

Sam may be reached at skettering@su-spectator.com.



President Barack Obama puts his arm around a woman during a service in Tucson, Ariz.



Mara Adelman spoke Tuesday January 18, about the lack of enthusiasm by the Seattle U community.

oric poorly ks open wounds

h Palin releases a video in
onse to "journalists and pundits"
she believes have committed a
od libel" against her while
ussing the Tucson shooting.

Jan 12

nce is
nowledge the
events.

Jan 18

Jan 19

12:00PM:
Seattle U communication Professor
Mara Adelman sponsors a talk
regarding the Arizona shooting
tragedy and the consequences of
media rhetoric.

Tinyuen Hong | The Spectator



J. Scott Applewhite | AP photo

and first lady Michelle Obama near the end of a memorial

On-campus resources abound

Cambray Provo
Staff Writer

In the days and weeks after the shooting in Arizona that left six dead and 20 injured, the media has tried to understand the shooter, identifying his YouTube Channel, reporting the concerns and fears of his teachers at Pima Community College. With titles like "Behind Jared Loughner's Mug-Shot Grin" and "Jared L. Loughner's Odd Behavior Caused Alarm" a picture emerged of a student who struggled with many mental health issues, and a college community alarmed by his behavior, but unable to stop the violence that unfolded. Reflecting on the warning signs that may or may not have been present in the case of Loughner cannot undo the actions that happened on that day, but if we turn our thoughts inward to our own school community here at Seattle University, we can seek to be better prepared ourselves, should our school ever face a similar emergency.

Seattle U, in its commitment to the safety and security of all members of the campus community, has published guidelines for emergency campus-wide response to assure safety and minimize disruption. Details for a variety of scenarios can be found in the safety handbook available on the Public Safety website.

Seattle U has a 24-hour "student of concerns" reporting and support system, with a specialized Student of Concerns

Team/Committee (SOCC's) that provides immediate response and services. Many local resources, including mental health professionals, health care, and special trained local law enforcement personnel, support the SOCC's team. The SOCC team meets weekly and the system is "in place, all days and nights" according to Mike Sletten, director of Public Safety. The team includes experts from all areas of campus: Public Safety, Student Development, the office of the Provost, Campus Ministry, Counseling, Student Health and OMA. The team also works closely with the Harborview Medical Center mental health professionals. Additionally, the Public Safety office works with specialty trained Seattle police department officers and supervisors in crisis intervention officers. All of this is in place in order to be prepared in situations, emergency or otherwise, such as those faced by Pima Community College leading up to the Jan. 8 tragedy.

If a student were to exhibit disturbing or threatening behavior, there is a system in place for immediate evaluations of threatening behavioral concerns. The final decision on student behavior as grounds for suspension or expulsion is made by the vice president for Student Development and the provost.

Students seeking help can contact the Housing and Residence Life staff, Counseling and Psychological Services, Campus Ministry, OMA, the Learning Center, Student Health,

Human Resources or the provost's office, as appropriate to the nature of their concerns. Immediate 24-hour assistance is always available by contacting the office of Public Safety. According to Sletten,

All of this is in place in order to be prepared in situations, emergency or otherwise.

"students and faculty have utilized this system many times, and SOCC's team members have responded and provided support to students in times of need."

The Student of Concerns Committee is available to help faculty and staff when faced with an issue regarding student behavior, and works directly through the associate provost's office.

"Many faculty members have facilitated outreach and support, for students through the SOCC's team members, in providing help and assistance."

To report an emergency off campus, dial 911. To report an emergency on campus, call campus Public Safety: (206) 296-5911 or use one of the Blue Light emergency phones located around campus.

Cambray may be reached at
cprovo@su-spectator.com



Sy Bean | The Spectator

out the rhetoric used in today's speech. She was upset
administration.

entertainment



Lindsey Wasson | The Spectator

I'm as clueless as to what is going on in this picture as you are. It's probably for the best it stays that way.

The strange world of the Jet City Tattoo Expo

A Spectator writer makes the trip to the Tulalip Casino for a weekend of inked up oddballs

Emma McAleavy
Staff Writer

The tattoo gun left a wet trail of ink behind it, not unlike that of a fountain pen. The young woman receiving the tattoo, a cover-up of another tattoo she subsequently regretted, chatted lightheartedly to her, be-sleeved friend. This being her seventh tattoo, she was, it would seem, accustomed to the bee-sting-like sensation that I am told accompanies inking. I asked her if it hurt at all.

"No," she assured me, "but my lips and eyebrows did when I had them done."

The pink perfection of her thin colorful lips had escaped my notice. It had not occurred to me that people might tattoo makeup onto their faces.

But much, when it comes to the world of tattoos and tattoo artists, had not occurred to me. Upon arriving at the second annual Jet City Tattoo Expo at the Tulalip Casino, I was greeted by a cardboard cutout of a topless woman holding a sign that read "no drugs, no kids, no checks." The glossy woman's large brown nipples were pierced with small rings and her chest was embedded with what looked like rhinestone studs. Though this was a tattoo expo, there were one or two piercing booths as well. The art of piercing and the art of tattooing are not the same thing, but there seems to be an understanding that they go together. This is, after all, "a lifestyle" according to one artist I talked to.

"You look like you don't get it," the event coordinator told me.

"I don't," I honestly replied.

For some people, tattoos are meaningful she told me. She compared it to wearing a crucifix;

they signify group affiliation and values. Tattoos, she said, do the same thing. Ask around, she advised me, "I'm a writer, so I want you to really dig deep." But she admitted that she thought, in some ways it is an addiction that no one really understands.

In response to the idea that tattoos should be meaningful, however, one artist told me, "that's just bulls***, tattoos are just supposed to be pretty, and cool looking."

I asked him if that really was the crux of the matter for him, if in tattooing he really was in pursuit of beauty. He dryly replied

that only girls want to look pretty; men want to look cool. Not everyone was eager to explain the motives that compelled someone to get a tattoo.

"If you don't get it, then you just don't get it," one artist told me.

I was greeted by a cardboard cutout of a topless woman holding a sign.

As I walked around the expo, listening to the consistent buzz of tattoo guns, I had to admit I just did not get it. I did not get the appeal. Usually I will readily admit that there is "no accounting for taste," but at the Jet City Tattoo Expo I felt like there was no accounting for anything. The Harleys in the corner, the photos of naked women straddling said Harleys, the colorful bodies of the people milling about were so utterly far from and incompatible with the decorous, privileged and intellectual life I live at Seattle University. These were not college kids inking one or two tasteful designs on their shoulder blade or upper arm. This was a completely foreign culture, a cult of taste, aesthetics and values.

One tattoo artist who, with his shock of red hair, small stature and waxed mustache resembled a leprechaun told me that tattooing was about living in community and learning from the other artists.

"Sometimes we butt heads," he said, "especially in urban areas where the competition is high."

But mostly he said it was a world of artists, creating art and pushing limits. I am reminded that Van Gough was unappreciated and un-admired during his lifetime. It was only after his death that the stingy and lethargic tides of popular opinion turned and embraced his innovative style. Perhaps, I am of that ilk, lethargic and stingy. Though the canvas is human, they are painters, working outside the exclusive world of high culture and even outside that somewhat more fluid world of pop culture in what is still, despite the growing acceptance for tattoos, a subculture.

But not all the people there were markedly (no pun intended)

counter-cultural or edgy. One young woman wearing a pink headband and toting a hobo bag told me giddily that she was getting two butterflies on her left shoulder blade to counterbalance the kitten paw prints she had on her right. A man in an argyle sweater vest said he had his baby's footprint tattooed on his back. After confessing to one artist that I did not have a tattoo, did not want a tattoo and was quite certain my feelings would never change, he asked me, "If you had to get one, though, what would it be?"

That's just bulls***, tattoos are just

supposed to be pretty and cool looking.

Unknown
Tattoo Artist

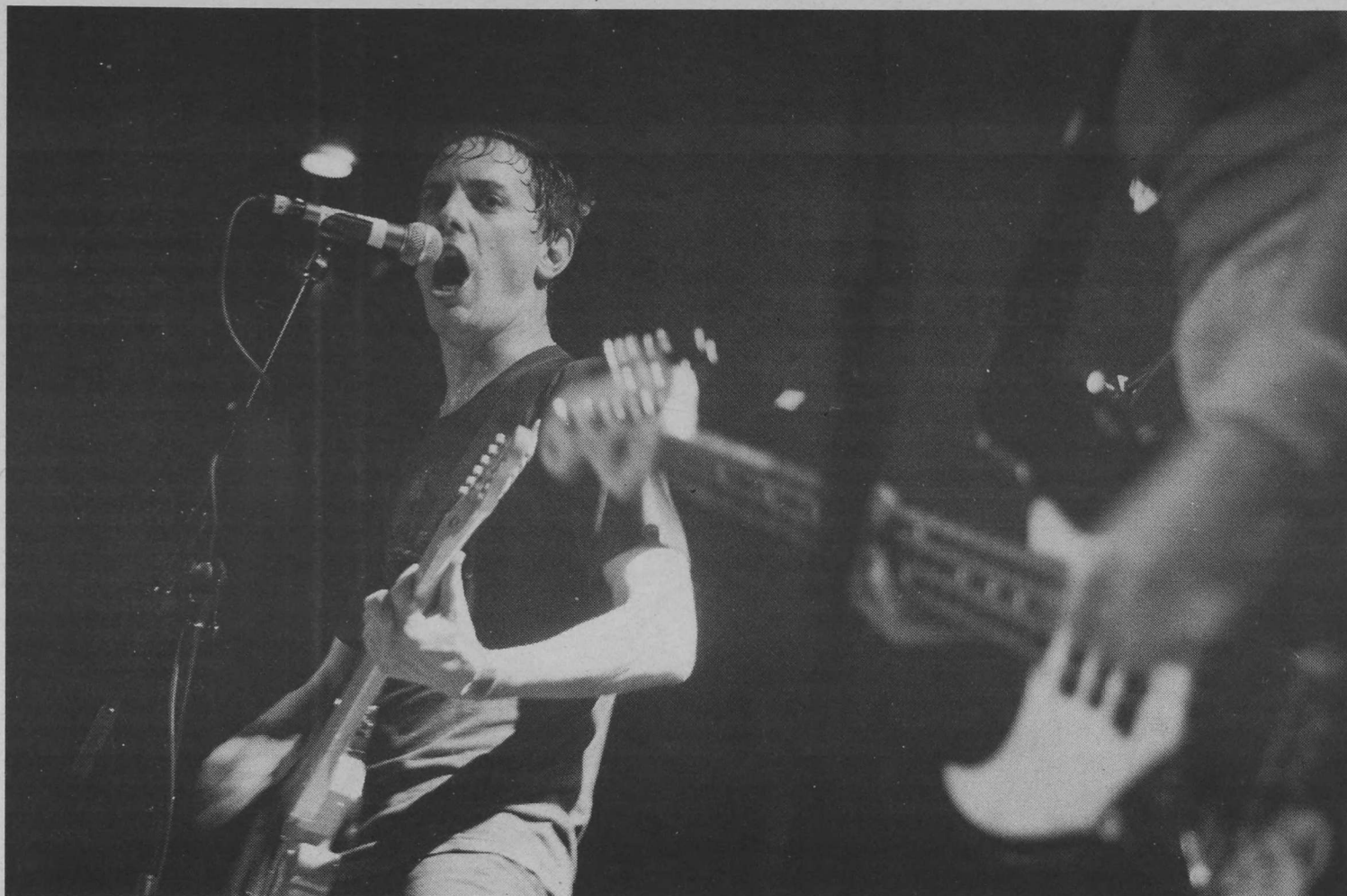
Forced to contemplate irrelevantly what I would permanently put on my body, I concluded that I would have a penny tattooed somewhere discreet. Abraham Lincoln's face on the penny honors his legacy and our national heritage both of which I admire. Having thus fixed upon a design I felt the smallest prick of temptation as I considered what my mother's face would look like when I told her and the real possibility of branding myself with this sliver of my personality.

Emma may be reached at emcaleavy@su-spectator.com



Lindsey Wasson | The Spectator

Tattoos: a time tested way to look pretty and/or cool. Get one from the 'leprechaun' looking tattoo artist nearest you.



Lindsey Wasson | The Spectator

Hutch Harris, Kathy Foster and Westin Glass spewed their punk riffs to an ecstatic crowd at Neumos last Friday.

The Thermals 'smash love to bits'

Emma Nauman
Volunteer Writer

Neumos is smoky, left over from the fog machines used in the opening acts. The lighting is deep red and the faint strains of Top 100 hip hop songs play as the now-packed venue squirms. Finally The Thermals take the stage, smoothly transitioning into "Not Like Any Other Feeling," from *Personal Life*. And now the crowd is jumping and dancing,

making the floor in Neumos shake.

I don't usually like going to concerts. It's hot, it's crowded, and you have to hold your coat, especially when the coat check is only available to the 21+ members of the audience (really, Neumos?). But this concert is something of an exception. I've seen The Thermals three times now, mostly in Portland, a city that both the band and I call home. Formed in 2002 by Hutch Harris on guitar/

vocals and Kathy Foster on bass, The Thermals have released five LP's, all the while cycling through different drummers. The most recent drummer in the band, Westin Glass put out The Thermal's newest album, "Personal Life" in 2010 along with Harris and Foster. It has been described by The Stranger as "a concept album about love: being in love, falling out of love, smashing love to bits."

The opening acts unfortunately

At least five gangly crowd surfers got carried up in front of the stage.

had rather ambivalent crowds. White Fang being described by one audience member as "really young," whatever that means.

Unnatural Helpers, the hors d'oeuvres to the Thermal's main course, were quite good in my opinion and even managed to muster a small mosh pit.

During the lull in music before The Thermals came on, I tried to gauge the audience's excitement level. This being an all-ages show, there was quite a range of ages, but everyone I talked to, regardless of age, seemed eager to be seeing The Thermals. That same excitement was palpable when the previously half-filled venue was suddenly packed.

As soon as the music started, the room came alive. Harris, the amicable frontman, announced that they would be playing a mix of old and new. Their set list had plenty of the Armageddon-themed songs from the post-apocalyptic "The Body, The Blood, The Machine." The dancing reached its crescendo during "Pillar of Salt," from said album and the insanely catchy "I Don't Believe You," from "Personal Life." All throughout, Harris would shout 'F*** yeah!' after a particularly good song. The last half of the show saw at least five gangly crowd surfers carried up in front of the stage.

My memories of seeing The Thermals have always been special. I was curious to see if the band I loved so much in high school would live up to my expectations. Well, they did. And then some. After taking a short break, I have fallen back in love with The Thermals, their energy and Kathy Foster, their badass lady bassist. They put on a show worthy of what an excellent band they are. I hope Seattle will see more of The Thermals in the future.

Emma may be reached at naumane1@seattleu.edu

'Green Hornet' makes for an awkward bromance

Seth Rogan squeezes into a costume, flops around for an hour and 48 minutes. Meh.

Fernando Sioson
News/Managing Editor

I didn't think it was possible to mis-cast Seth Rogan in any comedy, nor did I think Michel Gondry, director of the uber-excellent "Eternal Sunshine of the Spotless Mind," could spit out such a big stinking pile of mediocrity.

There were high expectations for the pairing of these two, but "The Green Hornet" is a listless bromance comedy that never really lives up to its action-comedy legacy first born in the graphic novel.

Rogan plays superficial millionaire playboy Britt Reid, who is spurned by his father's murder (death by bee sting) to fight crime from the chubby shadows. Also along for the ride is closet Asian badass Kato, played by Jay Chou. Their relationship is the central focus of the movie. Their near-homosexual bromance and its roller coaster ups and downs provides many of the Green Hornet's plot points.

Kato and Reid don expensive Versace suits and an assortment of high tech weaponry and gadgets à la Batman to fight crime from within the criminal

underground itself.

Christopher Waltz, the evil Nazi bad guy from "Inglourious Basterds" plays a naughty Russian crime boss whose gun (hold your breath) splits into two! Normally villains or boss-level video game characters have some sweet gimmick, but in this case, a mechanical problem just doesn't tantalize me enough.

The character himself is nowhere near as terrifying as Waltz's last outing. I can't tell if it's the bad writing or just a shoddy delivery.

Cameron Diaz completes the cast with a stereotypical outing as the generic blonde love interest. Diaz looks and feels like she challenged herself to regress as an actress and it shows on screen. Not since the days of the "Sweetest Thing" have we seen Diaz in a role this annoying and pointless.

Chou's about the only passable performance in the bunch, mostly due to his fairly unknown status; the fact that he doesn't have any all-star performances familiar to the American audience works for him in this case.

Consider this: an award-winning director, the comedy legacy of Seth Rogan, Asian kung-fu badassery and an actor who makes Nazi's terrifying again. Throw in the Black Beauty, the Green Hornet's trademark weapon-laced hot ride and on

paper you'd come up with a deliciously successful action movie formula.

The Green Hornet is executed elegantly enough, it simply fails to impress. Scarce few of its scenes are in proper 3-D despite its rampant advertising campaign. This overrated cinematic gimmick only comes into play for about 20 minutes, if that.

Rogan is never convincing as a hero, his antics best reserved for a Pineapple Express sequel. If he's not careful his career might go the route of Eddie Murphy or Will Farrell, a once-promising action comedy archetype lost to the tides of bad writing and an amateur co-cast.

The special effects are fairly impressive and the action sequences are pretty to look at. Black Beauty in particular is a moving piece of gun-toting car pornography.

The results are somewhat entertaining but the movie as a whole falls short of what the graphic novel promised would be another comic-turned-blockbuster film. Fans of the original material will be sorely disappointed that their hero was given such poor service.

The Green Hornet is much less than the sum of its parts and, in the end, just doesn't have any sting to it.

Fernando may be reached at news@su-spectator.com



Trevor Brown | The Spectator

'Art'ari 2600

As video games become deeper and more complex, critics are battling over the young medium's status as art



Trevor Brown | The Spectator

Can a well executed World of Warcraft raid be considered 'a kind of performance art'?

Jake McCune
Volunteer Writer

When Roger Ebert chose to publish an article titled "Video Games Can Never Be Art," he had to have been expecting some backlash. As a longtime proponent of the "games aren't art" field, Ebert meant for the article to be a definitive stance, a final piece that would forever cement his opinion as fact that video games are not art. What followed was a mile long list of responses that debated his points and tried, sometimes succeeding, to defend games.

Many, including local webcomic Penny Arcade's Michael Krahulik and Jerry Holkins, shot back at Ebert, arguing that every generation has its critics and Ebert was simply too old to understand the artistic merit behind video games. Referring to a game design team, Holkins wrote in a strip: "If a hundred artists create art for five years, how can the result not be art?"

Naomi Kasumi, a professor of digital design in Seattle University's fine arts program sees justifying games as art as a difficult process, but not entirely hopeless. She admits that the creative process behind making a game is very artistic, with dozens of people inputting their creative skills. The distinction she draws is between the game itself and the process of making the game. Kasumi

states that while art has a broad definition, a piece of art must have some kind of message or expression that can be put into a visual language.

"What is the message of the creator? If it's not clear, I don't consider it art. Lots of games are made simply for entertainment," Kasumi said.

It's a fair point, but the same could be said about movies, books or any other medium that is generally considered artistic. The difference is that these mediums have definitive works that stand out as "fine art." According to Kasumi, video games haven't gotten to that point yet.

Like cinema at the dawn of the 20th century, the video game is a form of expression in its infancy.

Others, like Seattle U communication professor Chris Paul, see things differently. Paul teaches the class "Video Games: Communication of Culture" where he uses World of Warcraft as a teaching tool.

"It comes to a framing of what we consider art and how we consider art to work," said Paul. "I think that many video games can fulfill the same functions as art."

He cites a Japanese game titled "Rez," released for the Playstation 2 and Dreamcast in 2001. The game is a rail shooter at its core, but it's

designed so that when you shoot the virtual enemies, you also produce music. The game allows you to create different musical pieces depending on how you approach the objective of defeating enemies.

"I'd find it hard not to consider that art," Paul said. "Oftentimes the video games we think about are commercialized art, but that doesn't mean they're not as important from an artistic standpoint as commercialized art that we put up on our wall." But what about games that aren't intrinsically artistic? Surely there's nothing artistic about games like Farmville, or even World of Warcraft. Those games simply require players to perform menial tasks in order to achieve a goal, exactly the kind of thing Roger Ebert describes in his article as incapable of being art. Paul claims that "it's a question of how we define the play of WoW and how we define how art works or how it would make sense." He likens a raid, essentially a massive "boss fight" in World of Warcraft that requires extreme coordination and teamwork on the part of the players, to "organizing and executing a kind of performance art." The same could be said about competitive video games like Starcraft or Street Fighter and the skill and coordination it takes to play them at a high level.

So games can have artistic qualities, but do any games stand out as what we generally consider fine art? Paul proposed that the game "A Slow Year," created by Ian Bogost, could very well be considered a piece

of fine art. "A Slow Year" revolves around what Bogost calls "game poems," short games that are about his own experiences. It was created by one man with a singular artistic vision and programmed on the Atari 2600, a console so old that few workable machines remain in circulation. "I think that much like a lot of high concept art it won't be seen by a lot of people, won't be exposed to a lot of people. I think this game is similar in terms of its impact because it's going to be a niche game for a handful of people that are interested in it and that are curious about it. That makes it a statement, much like good art makes an argument and changes the way you think or feel."

Like cinema at the dawn of the 20th century, the video game is a form of expression in its infancy. Developers are still figuring out how to mold true artistic expressions the same way that cavemen were trying to figure out how to accurately display scenes on a wall some 10,000 years ago. The large majority of people may not be able to see it, but there is a movement out there of developers making real art with the tools video games provide. If people like Ian Bogost keep making games, then it won't be long before we see a work like "A Slow Year" right along side a painting or a video installation in museums around the world.

Jake may be reached at mccunec@seattleu.edu

Bringing blips to the orchestra



Sy Bean | The Spectator

Tommy Tallarico, master of his beeping, blooping and blorping musical domain, led the Seattle incarnation of the 2011 VGL tour by shredding on a Spider Man guitar.

At Video Games Live, Mega Man, Final Fantasy and Halo get channeled through majestic strings and not so majestic guitar.

Kelton Sears
Entertainment Editor

I don't know what I expected from Video Games Live.

I suppose I at least expected to hear them play the Mario theme song or something. They being the orchestra. In case you don't know, Video Games Live is a touring show that started in 2005, headed by Tommy Tallarico, who probably looks exactly how you picture him based solely on his name—like your Italian uncle who is trying a bit too hard to be cool. Spiked hair, “worn” jeans, bright red Nike tennis shoes, big belt buckle. Plays a Spider Man guitar. Tallarico is a recognized talent in the video game world for his music. He's most well-known for doing the music to Earthworm Jim and a slew of other titles as well as briefly hosting a video game review show on G4 TV called “Judgement Day.” His combined love of music and video games inspired him to start “Video Games Live.”

The crowd erupted in hoots and hollers. People were really really into this.

“They called me crazy when I said I was going to go around touring with an orchestra playing video game music,” Tallarico said breathlessly after shredding out the theme song to Mega Man on guitar, “they said, ‘who’s going

to pay to come watch that?’”

The crowd booed at the suggestion. They booed loud. The one thing I did not expect from Video Games Live was such a lively audience. The crowd was more into the show than 90 percent of rock concerts I've been to. Especially the couple I sat next to. They looked like they were in their late twenties, wearing baby blue beaded bracelets, neon shoes, fishnets, and goggles. The woman was clutching a stuffed animal tightly and had her hair in pigtails.

“LOLZ! They're playing Halo! We're not worthy!” they shouted when the familiar Gregorian monk chanting started up. The crowd erupted in hoots and hollers. People were really really into this.

I'm no stranger to video games. Like most males (and an increasing number of females) born in the past 20 years, I grew up playing any and all video games I could get my hands on. I would consider myself a “fan.” I do not wear goggles or clutch stuffed animals, but I do enjoy some Xbox. But the people here were beyond fans. They were ravenous acolytes of a movement. They dressed as Sonic or Luigi. They wore t-shirts with the Nintendo logo on them.

They really liked video games a lot.

And they weren't alone. The Paramount Theater almost sold out the show, easily filling the entire floor and almost all of the balcony. If we are going to define art as something that profoundly affects people, you could call Video Games Live art.

At the same time, a realization

dawned on me while listening to the orchestra churn out the soundtrack to “Castlevania.” Most video game music is just really bad. Unless it's tied to nostalgia, it honestly sounds like something you'd hear in a restaurant or an elevator. While I was thrilled when the Zelda theme was played, a game I love and have memories tied to, Castlevania was awful. So was most of the music to games I hadn't played. Final Fantasy, a game I missed out on since I was never a Playstation kid, sounded horrible. The crowd loved it, I almost dozed off. Is the Zelda soundtrack inherently more catchy and well constructed than the music to Final Fantasy though? Or do I just like it because of my fond memories? The crowd, much more versed in video games than I am, judging from the looks of it, were ecstatic with almost every song played. Can you call something art then if it only works based on nostalgia?

I'm not sure. What I can say for sure though, is that video games have gotten much better, and so has the music for them.

The wash of epic chanting and war drums from the Halo theme, the classical strings from Assassin's Creed 2—these were easily the highlights of the show. They also happen to be from more modern games.

I firmly believe video games are art. I don't think always have been. I would not necessarily call “Paperboy” or “Mario Kart” very artful games. Video Games Live reminded me of this, and reminded me of why so many crotchety older folks refuse to believe games can ever be art. They were only exposed to the early titles, the ones more concerned with eating

your quarters than telling a story. Newer games like “Bioshock” and “Limbo” however are more artful than half the paintings I've seen hung up on gallery walls. Not only is music more essential in modern video games than ever, so is every component of the game. The characters, the aesthetic, the plot, sound design, voice acting, the list goes on.

They called me crazy when I said I was going to go around touring with an orchestra playing video game music.

Tommy Tallarico
Video Games Live creator

Nostalgia will always have a place in video games. People will always go nuts when they hear the dinky beep bloop of the Tetris theme. Video Games Live will probably successfully run for years to come. Fueled by the memories of a generation who grew up on Atari and N64, we will not escape the archaic beginnings of video games. But you can't deny there is some serious forward movement going on. Hopefully in five years, Tommy Tallarico will be able to set his Spider Man guitar down and let his symphony play truly beautiful, moving suites to the blockbuster video games of the near future. Here's to the dawning of the age of artful games.

Kelton may be reached at entertainment@su-spectator.com

sports

Freshman takes swing at table tennis

Michelle Conerly
Staff Writer

Back and forth. Back and forth. Almost like the ticking of a clock, the hollow, plastic ball lands on either side of the long table. But don't blink, or else in that split second, An-Shih Chang's top spin loop, his signature move, could send you home.

Chang and about five other students are active members of Seattle University's table tennis club. Meeting in Connolly Center's racquetball courts on Mondays from 6 p.m. to 8 p.m., they set up one to three tables depending on the turnout. Although each of the members walk in with a smile on his face, once they get warmed up, spectators better be prepared to enter the line of fire when these athletes turn up their game.

For Chang, his involvement in the game itself started when he was young. Even though he played in school clubs and had a coach on and off to improve his skills, Chang always played for fun even when his team did not always win.

"One of the most valuable experiences

An-Shih Chang's top spin loop, his signature move, could send you home.

I had is when we went to the table tennis national championship in high school," said Chang. "They had this huge gym with innumerable rolls of table tennis tables. We got beaten up pretty badly, [but] this changed my playing style from defensive to offensive, [and] by the end of the day, our whole team was greatly inspired as we realized that we still got a large space for improvements and [skills] waiting to be developed."

When he arrived at Seattle U this past fall, Chang quickly made a name for

himself in the Xavier Global House as a pingpong champion. It was there in the basement at the pingpong table that he met his friend Andrew Anderson who also shares his love for the game.

Playing against each other for up to three hours at a time, these two pingpong

[Chang] believes the way someone plays is a reflection of that person's personality.

champs put their whole bodies into the motions— swinging their arms, lunging for the ball and stretching their paddles as an extension of their arms.

"It's like a big link on a chain," said Anderson, referring to the table tennis swing. "You have to whip all the links."

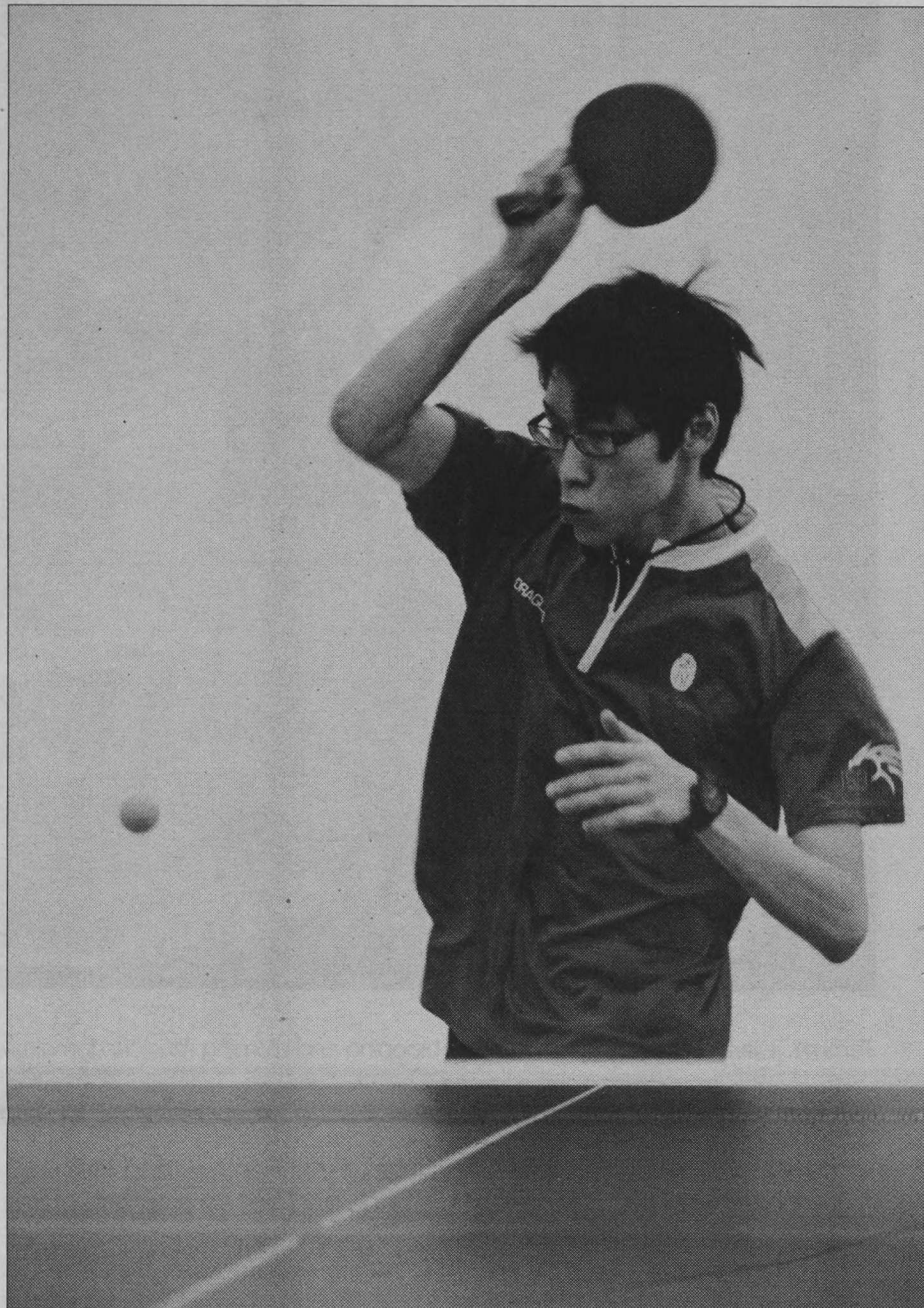
Anderson, being on the tennis team, incorporates techniques from his tennis training, which, in turn, helps Chang to learn how to play against various opponents. Yet, after playing each other so often, these friends have learned the other's habits, but that doesn't mean they don't get an ace in every once and a while.

Even though Anderson does not have the time to join Chang in the table tennis club, his signature move, his running forehand, not only adds style but strategy to his game.

"The ball's moving too quick," Anderson said, "and you're more prone to make errors."

But Chang's experience and talent help make up a worthy opponent for Anderson and anyone else who wants to play. So much so that Chang helped the table tennis club at Seattle U place fifth out of seven teams in the club's first intercollegiate tournament.

George Lauer, the club's founder and president, said that Chang is one of the top two players on the team, which can only help them out in upcoming tournaments



Sy Bean | The Spectator

Chang practices his pingpong skills in the Connolly Center.

against neighboring universities and intramural tournaments.

Chang sees table tennis not only as a competitive sport but also a hobby that relaxes him. He believes the way someone plays is a reflection of that person's personality. For Chang, this sport that brings him so much happiness is something

he can see himself doing for the rest of his life.

"It's intense," Chang said. "[But] you can play it all your life — even when you're old."

Michelle may be reached at mconerly@su-spectator.com

Obradovich succeeds despite many changes

Sam Kettering
Senior Staff Writer

After her freshman year in high school, Clare Obradovich never wanted to run another meter or to spend a second longer perfecting her sprinting technique. She had just finished her first season for her high school's track and field team, and she was determined it would be her last.

"I told my best friend, never let me do this again," said Obradovich. "Then I came back on [the team] my senior year, and it was like I was a completely new person."

In her two-year absence from the sport, Obradovich felt as though track and field had become a metaphor for her life. She began competing in the 400-meter event.

"Sprinting the four-hundred, it's a really painful race," she said. "There's something about getting at the starting line, and knowing that it's going to hurt, but still loving it... It's a beautiful kind of pain."

When it came time to go to college, Obradovich selected Gonzaga University, her parents' alma mater. She admitted that, at the time she decided to attend Gonzaga,

she didn't realize its track and field program didn't have a sprinting team.

Now, several years later, she laughs at the oversight. She transferred to Seattle



Sonya Ekstrom | The Spectator

University during her sophomore year of college, and now, as a senior, she's preparing to start her final season for the women's track and field team.

"She's highly motivated to end on a high note," said Chad Pharis, assistant coach for sprints, jumps and javelins. "She's already running faster than she was running at this point last year."

Pharis only began coaching Obradovich this year, but he already appreciates her dedication to the team and to the sport.

"She's one of the hardest workers on the team, she shows up to every practice and I never have to question her intent," he said. "It's to make herself better and to push everybody else."

Obradovich's work on the track is only one piece of her academic life, however. Last year she decided to switch her major from social work to sociology, and somewhere along the way she decided to major in women's studies, too.

"I really like the lens that [my majors] gives me on society," she said. "I really like understanding and critiquing society through a lens of race and gender."

Double majoring while participating in collegiate athletics is a challenge, but one Obradovich is willing to accept.

"Academics are very important to me,

and my classes are very important to me," she said. "So I just make time for it, and I do it."

Obradovich doesn't abstain from hobbies either. She enjoys writing and poetry. One of her favorite poets is Mary Oliver, whose images of nature and gentleness belie the "beautiful kind of pain" Obradovich feels when she steps to the runner's block before a meet.

Most of her attention right now is directed at the season ahead. Pharis took over the sprinting team earlier this year when the previous coach took a position at a different school. Obradovich feels that the team hasn't missed a beat.

"It's really changed our team in a positive way," she said. "Showing up to practice is wonderful. Our team has been doing really great this year."

Pharis credits dedicated athletes like Obradovich with the team's success.

"Clare puts her whole heart into it," he said. "That's sadly unique in our sport."

Sam may be reached at skettering@su-spectator.com.

Women's basketball falls to Harvard at home, 55-69

J. Adrian Munger
Staff Writer

Despite a dominating first half performance, a weak second half by the women's basketball team led to a 69-55 loss to Harvard on Saturday evening in the Connolly Center. Returning to Seattle University for their first home game in three weeks, the Redhawks lost all four of the games on their last road trip, and, after Saturday's game, have lost nine of the last 10 games.

After an opening score by senior Salena Dickerson and good Redhawk defense, Seattle U seemed to be in good shape, but Harvard managed to plow through the Redhawk defense and went on a 7-0 run early in the half.

Halfway through the first period, sopho-

[Harvard] dominated the boards [and] we had too many turnovers. It was disappointing.

Joan Bonvicini
Head Coach

more Amani Butler and freshman Sylvia Shephard scored back-to-back baskets, opening the way for a dominating offensive stretch by the Redhawks. Shephard's basket, coming off a steal, was one of nine steals by Seattle U in the first half. They played excellent defense in the first half, smothering Harvard and preventing them from scoring at all in the last five minutes of the half.

"We played very good defense and forced a lot of turnovers," head coach Joan Bonvicini said of the first half. "We did everything well, I thought, [except for] rebound."

Equally dominating on their side of the court, Seattle U finished the half with an 8-0 run. Harvard committed 18 turnovers in the first half, which the Redhawks turned into 13 points. Seattle U went into the break leading 27-19.

Seattle U's domination fell apart right after halftime when the Crimson went on a 7-2 run, narrowing the Redhawks' lead to 29-26 just four minutes into second half action.

Five minutes into the half, Harvard had taken the lead, and for the next five minutes the Redhawks and the Crimson would hand the lead back and forth, neither team playing



Joe Dyer | The Spectator

Players gather under the basket for a rebound. Although Seattle U came out strong and led into the half, they couldn't hold off the Crimson, who average 37 percent from the three point line.

well enough to take solid control. Harvard managed to break out partway through the half, going on a 14-0 rampage to take a 51-39 lead over Seattle U. Back-to-back three pointers from junior Elle Kerfoot helped bring Seattle U within nine points of the lead with four minutes left, but the Crimson kept in control of the ball and kept a double digit lead until the end. A team known for perimeter scoring, Harvard averages 37 percent on three point shooting. Saturday was no

different, with the Crimson scoring five of 12 3-point shots in the second half.

"I knew they were going to come out [after halftime] and shoot the ball well from the perimeter," Bonvicini said. "They dominated the boards [and] we had too many turnovers. It was disappointing."

In the end, Harvard beat Seattle U by 14 points, 69 to 55. Harvard edged out Seattle U in almost every category and statistic, soundly beating out Seattle U on rebounds,

steals and blocked shots. Elle Kerfoot led the Redhawks, scoring 17 points and bringing down four rebounds. Kerfoot and starting forward Dickerson both average more than ten points a game. Seattle U (5-16) plays again next Saturday, Jan. 29 against Chicago State. The Redhawks are looking to avenge a 59-53 loss at CSU two weeks ago.

Adrian may be reached at amunger@su-spectator.com

Scoreboard

Women's Tennis

Washington State
1/21
0-7 (L)

Idaho
1/22
0-7 (L)

Lewis-Clark State
1/22
5-2 (W)

Eastern Washington
1/23
1-6 (L)

Gonzaga
1/23
0-6 (L)

Men's Basketball

Cal State Northridge
1/19
75-68 (W)

Fresno State
1/24
56-86 (L)

Women's Basketball

Wyoming
1/19
51-70 (L)

Harvard
1/22
55-69 (L)

Women's Tennis starts season slow

Emma McAleavey
Staff Writer

The Women's Tennis teams returns home this week after a rough weekend in Cheney, Washington. The women lost to Gonzaga 0-6 and Eastern Washington 1-6.

Senior Ariel Ohno is responsible for Seattle University's only point of the weekend. She beat Eastern Washington's Ryann Warner 7-6, 8-6 and 6-5.

Seattle U lost the number one and two position to Eastern Washington but won the number three position. Doubles team Chelsea Patton and Helon Ricks of Eastern Washington narrowly defeated Seattle U's Gabriella Weissman and Sarah Lucas. Katrina Schwab and Wurden beat Eastern Washington's Nefeli Diamanti and Judy Liening 8-0, earning Seattle U's only doubles victory.

At Gonzaga the women lost the number one and two positions to the Bulldogs. In fact, the Bulldogs took the first five positions. The final match between Seattle U's freshman Corinne Wurden and Gonzaga's Sophie Lantta ended after only two sets. Lantta defeated Wurden 6-4 and 2-1.

Seattle U lost the number one and two position in doubles as well at Gonzaga and tied for third. Gabriella Weissman and Sarah Lucas tied 5-5 with Sophie Lantta and Jackie Tabb of Gonzaga University before the match was stopped.

The women will travel to Colorado Springs this week to play against the Air Force Academy and Northern Colorado University.

Emma may be reached at emcavey@su-spectator.com

Frances Dinger
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News Editor**Kelton Sears**
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Staff Photographer

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The Spectator
901 12th Avenue
Seattle, WA 98122

(206) 296-6470 (Main)
(206) 296-6474 (Advertising)
contact@su-spectator.com

STAFF EDITORIALS

Expansion and growth carry risks

Three years ago, there was no McGoldrick Learning Commons. There was no Douglas, no fitness center, no renovated Pavillion, no Alumni and Administration building and no Law School Annex.

The rate at which Seattle University is expanding, while encouraging, is also alarming. Our private version of Manifest Destiny is encroaching more and more upon the surrounding neighborhood of Capitol Hill.

While administrators, students, faculty and supporting alumni see this as mostly a positive and progressive act, expansion comes with it certain risks.

Take for example the 1,057 head count of the class of 2014. In the university's zeal to grow and mature into a D-I institution, mistakes were made that led to a burdensome freshman class, mistakes that cannot and should not be attributed solely to the Admissions department.

For much of the last two to three years, growth has been touted as Seattle U's number one priority, the Division One issue aside. But if we collectively and relentlessly pursue a single goal such as expansion, we lose sight of the land mines in our path.

Tunnel vision develops as we single-mindedly sprint toward our destination.

There is such a thing as overextending ourselves.

How does the greater community view us? Seattle U has long been perceived as a community-oriented institution, especially in recent times with movements like the Seattle University Youth Initiative.

At the rate the campus perimeter is growing, Seattle U will soon encompass all between 12th and 14th Avenue. Once University Advancement has run out of empty lots to buy, that could eventually mean pushing people out of their homes or businesses.

Even with organizations like SUYI keeping our elitism in check, the university faces the danger of alienating the surrounding community.

The Spectator editorial board consists of Frances Dinger, Fernando Sioson, Kira Brodie, Kassi Rodgers, Kelton Sears, MacKenzie Blake, Olivia Johnson, Sarah Hiraki and Candace Shankel. Signed commentaries reflect the opinions of the authors and not necessarily those of *The Spectator*. The views expressed in these editorials are not necessarily the views of Seattle University.

Tweeting for the good of social media

Carolyn Huynh
Online Editor

In the 21st century era, of citizen journalism, there is a whole new undiscovered area of "social media." Crops of new jobs have appeared for burgeoning journalists trained in Twitter, blogging, Facebook, Final Cut Express and so on.

No longer are you sneered at for owning a Twitter page nor for being the newest Tumblr sensation. Now is the time to be savvy and understand trends and what people are searching for. Who knows, you might be able to mobilize a whole country to protest the end of a president's reign. I'm looking at

you, President Hosni Mubarak.

According to a report by Pew Research Center, internet users are more likely to join groups online than they are in real life. The research found that 62 percent of internet users were utilizing Facebook and 12 percent of them were using Twitter. This, of course, does wonders for charities and non-profits looking to raise awareness online. Now isn't the time to question whether internet time is "real-time" or not. The study found that adults involved in groups online were more active than non-internet users.

Social media allow individuals to become involved, whether that is through establishing their own fundraiser online or being politically active. The goal is not to use social media as a

Searching for nonpartisan solutions

Tonight, Republicans and Democrats sat together during the State of the Union for the first time in a very long time. While this is a very sweet image of civility, many Republicans have already begun to voice their discontent with President Obama's goals outlined in the address.

Republicans are already saying the five year plan to freeze domestic spending isn't enough to bring down the deficit but we have to ask ourselves what the cost of solving the deficit problem immediately would be and if we are willing to pay that cost. Likely it would mean cuts to social programs that are essential to lower income citizens in this already tough economy. The freeze in domestic spending would challenge the government to balance the budget in the years after the five year freeze, which would perhaps give the country a healthier perspective on spending money. We must determine what we can live without before making cuts that are too drastic.

We applaud Obama's emphasis on education and hope congress will work collaboratively with the president to continue to make college more affordable. He also mentioned the "Dream Act" (though not by name), stating we are training foreign students in our schools and then sending them abroad to compete with us. This is an interesting perspective on the issue and should be explored. We also applaud the president in his pledge to close corporate tax loopholes and proposal to redirect oil subsidies to green technologies. All fantastic ideas that would greatly benefit our country. We are hopeful but we remain skeptical of congress' ability to set aside partisan politics and see these ideas through.

We must also remember the future is not something to be "won." "Winning the future" is a meaningless statement that implies competition in a time when what is needed most is collaboration. Moving forward, let us embrace commonalities where we can instead of continuing to participate in this caustic and catty political climate. Let us remember, no matter where our political identities lie, we all want the same thing: the betterment of America.

catalyst for the destruction of human interaction, but to embrace a new way of interacting. The Reddit community is a great example of the unification of online communities and the good that they can do. Remember the little girl that loved Star Wars and was being bullied at school because of it? Reddit made sure to remedy this situation.

I speak as a senior journalism major about to graduate from college. There was a point halfway through college where I severely regretted majoring in a liberal arts degree. Now that I am working in a field where "Social Media Analyst" is next to my name on my payroll, I've come to embrace this new concept.

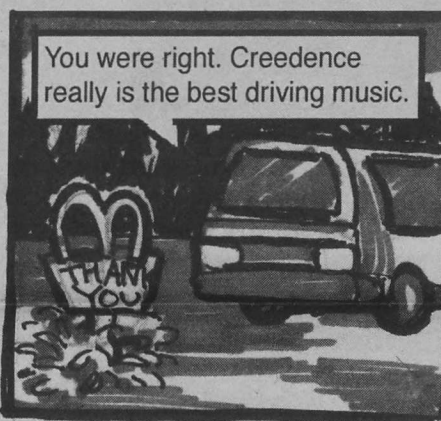
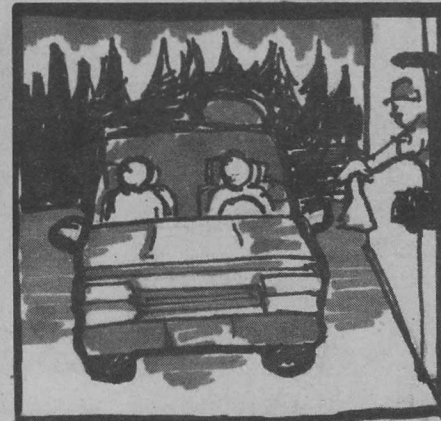
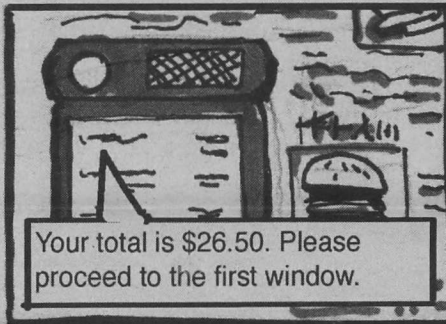
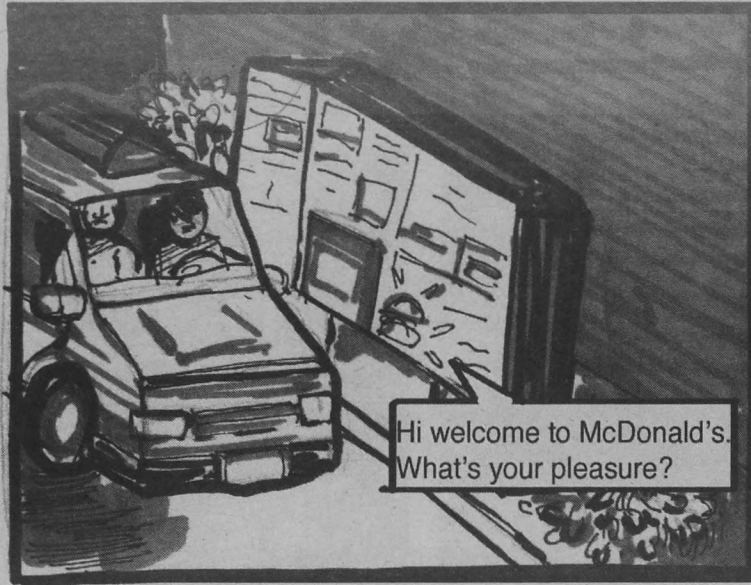
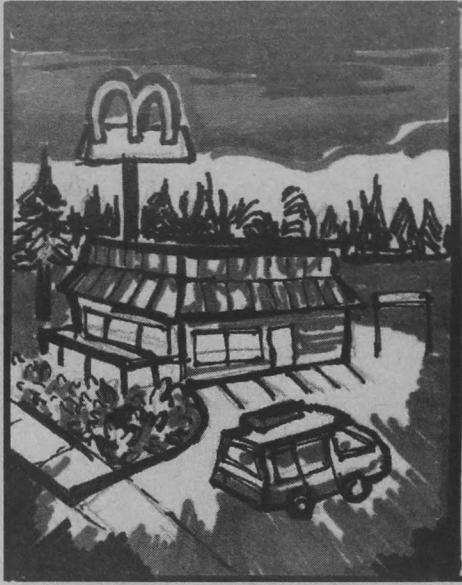
After reluctantly embracing new media, I've seen my skills exponentially

increase. With Twitter came the skill of brevity, something I was never able to practice well. Scrolling through a page of 140 characters, you are able to get more news than your Google Reader. It's not being lazy; it's a gift to be able to be caught up on the news, something which most people generally never do anyway.

The stigma of being holed up in your room playing World of Warcraft is dead. Long gone are the days of owning a blog considered narcissistic. Stop saying journalism is dead. It has been renamed social media, and unfortunately, you don't need a degree for it.

Carolyn may be reached at
chuynh@su-spectator.com

THE College Try By Trevor Brown



DEBATE

Campus cards: the new marketing ploy

Were the mandatory new campus cards adopted for the purpose of students convenience, or for mere campus cashflow?

Karen Lauer
Debate Team Columnist

What is the point of progress for the sake of progress alone? There has been a subtle, yet critical shift in student life at Seattle University: We have been given a new identity. The switch was deceptively easy and convenient, however, the reason for the switch to the new ID cards is still unclear. The January Housing and Residence Life Newsletter gave the explanation, "The University, with the support of the Associated Students of Seattle University, felt that adding the option of a debit card to the university ID cards would be beneficial to students." No further reasons were given, even in the campus-wide emails explaining the new cards.

Adding a corporate logo and the debit card capability do not better represent Seattle U or give concrete benefits to students. The new design and features represent a straying from the core values of this school.

So why does the university see the new ID cards as beneficial?

The benefit seems to be one

of convenience. Instead of additional security features or similar benefits, it is the simplicity of carrying around one card instead of two. The card functions as an ID, meal plan, key, and if students chose, a debit card.

This is hardly different from the old card, yet upgrading the cards for the debit capability required upgrading the card readers on campus. US Bank agreed to help cover the cost of replacing

The new design and features represent a straying from the core values of this school.

the card readers via a \$25,000 signing incentive to a three-year contract. Also part of the deal, Seattle U has agreed to allow US Bank to hold information sessions on campus. One such event was during this year's freshman orientation. Bank representatives were on hand to encourage

students to open an account with them. While these financial planning sessions were advertised as information, in actuality they are for US Bank to gain more customers.

The benefit to the university is clear, but what do the students receive? The new debit function requires students to be a US Bank customer in order to link school and bank accounts together on to the ID card. This potential benefit is limited to the small percentage of the student population that wants to bank with US Bank.

Besides the added debit function, the new ID cards have a few cosmetic changes. First is the above-mentioned US Bank logo. Second, the new library is featured as the background rather than the chapel. Clare Monahan, ASSU vice president of finance, addressed the reasoning behind the new background, saying "we felt the new library and learning commons represent the academic focus and environmental consciousness of Seattle University." Monahan is correct; the new background, along with the former background, represents core

values Seattle U holds dear.

It's odd then to find the US Bank logo featured on the updated cards. Is US Bank now such a core Seattle U value that it represents the school?

[The US bank deal] is another very effective way for corporations to market themselves.

It's another very effective way for corporations to market themselves. Everyday places and people become advertisement for these companies. Every Seattle U ID card is now an advertisement for US Bank. Along with these ID cards representing Seattle U and its students they now represent US Bank. It's too bad ASSU only got \$25,000 for selling 4,000+ advertisements for US Bank.

The editor may be reached at opinion@su-spectator.com

THE TEN

Ten places you wish had a study abroad program

The Jedi Academy on Yavin

10

Middle Earth: The Shire

9

Jurassic Park raptor cage

8

Lady Gaga's dressing room

7

Vatican City

6

A Turkish Prison

5

Anywhere the Magic Schoolbus could take you

4

Hogwarts

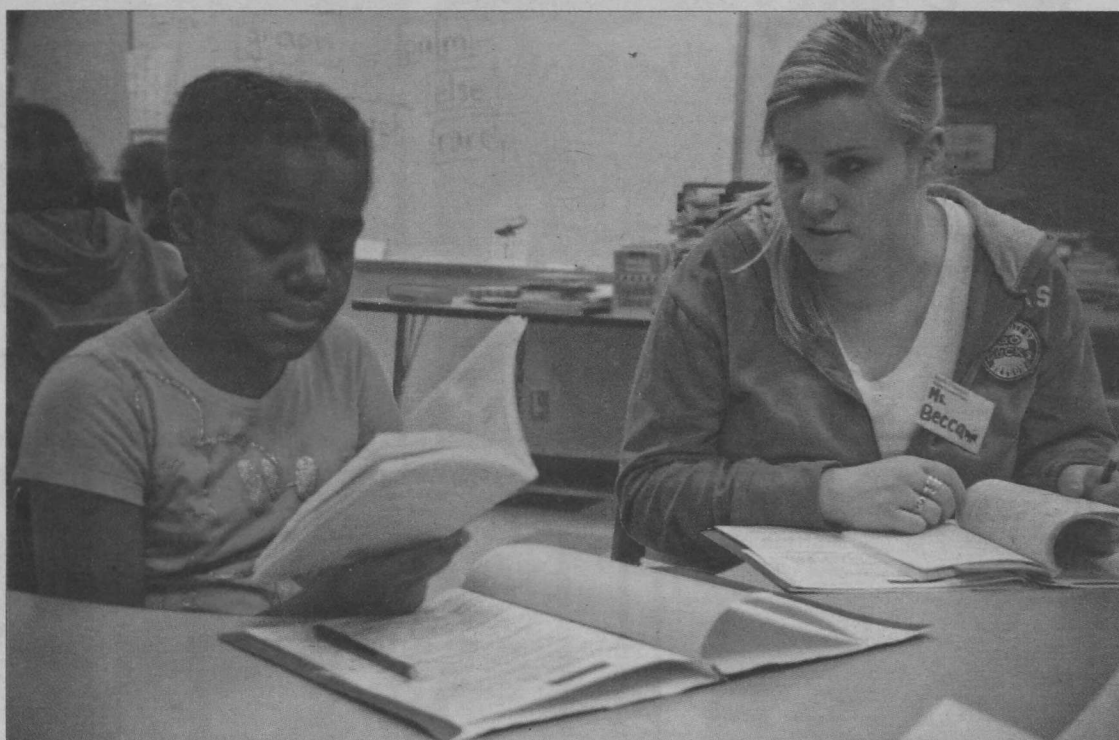
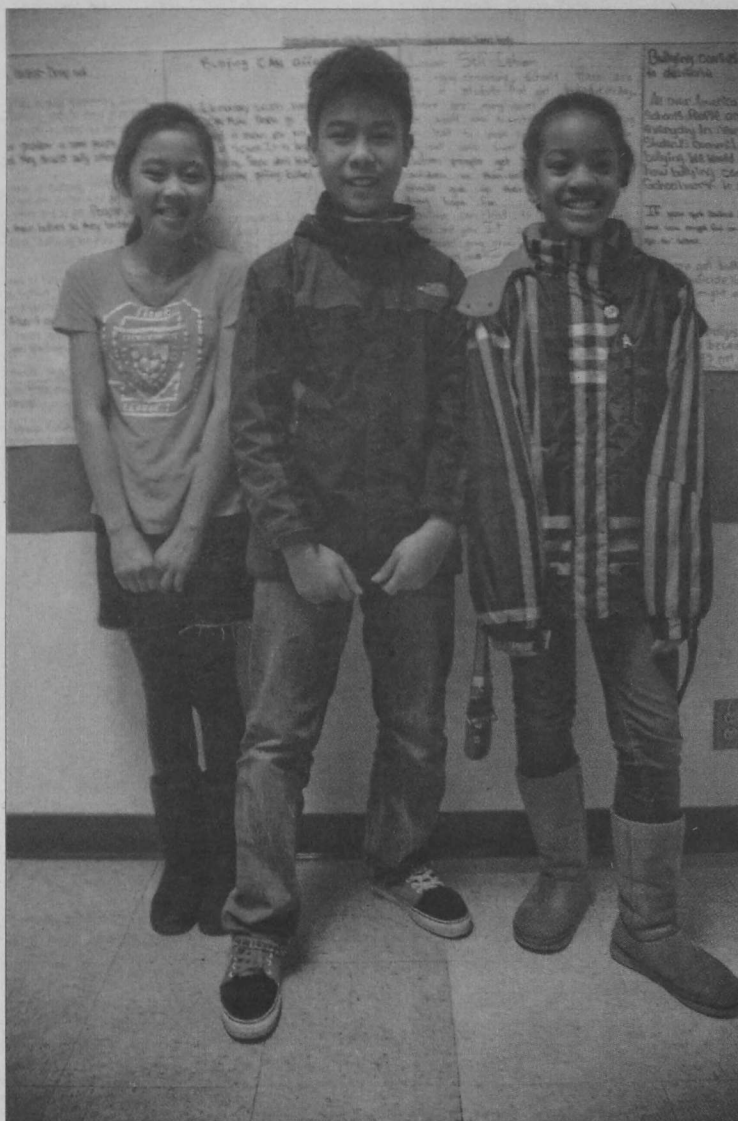
3

The Jersey Shore

2

The inside of Father Sunborg's Bentley

1



Bailey Gatzert students benefit from 'Casino Night'

It is not uncommon to find a Seattle University student at Bailey Gatzert Elementary School, with multiple partnerships with programs and classes at the university, Seattle U has quite a presence. Most recently the elementary school was the recipient of one of RHA's Casino Night's benefits. In Kevin McNew's fifth grade classroom, the students separate into five groups with a Seattle U student in charge. Students like Jenna Tozi, Becca Lowry and Stefan Wanigatunga, who are also work study students, help the kids read outloud, look up definitions and answer questions to better understand the books. The general theme the kids in this classroom are reading involves global realistic fiction. Bailey Gatzert is a diverse multicultural school located in the Central District and many of the students in McNew's classroom only speak English at school.

Candace Shankel | The Spectator

